SCHOOL DAZE

by

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A NOTE

This script takes place at a fictitious, predominantly Black College in the South. The student body is divided into two factions: The Haves and the Have-Nots. This division is based upon class and color. The Haves, the affluent students at Mission, are all with light skin, "good hair," blue and green eyes, and so forth. While across the tracks are the Have-Nots. They are dark, have kinky nappy hair and many of them are the first members of their families to ever get a college education; in other words, the black underclass. Each faction has a name for the other. It's the WANNA BEES VS. THE JIGS!!! Wanna Be White and Jiggaboos. Remember, it's about class and color.

Spike Lee
September 14, 1986

TITLE ON BLACK

MISSION COLLEGE
Founded 1883
UPLIFT THE RACE

OPENING MONTAGE

The music, an old Negro Spiritual, "I'm Building Me A Home," accompanies a MONTAGE of still photographs of Mission College, a predominantly Black College in the deep South. WE SEE photos from its basement beginnings to one building, to many. WE SEE various ground-breaking ceremonies, dignitaries on campus, commencement exercises. Also student-led sit-ins, demonstrations, voter registration drives, which took place during the civil rights movement. These images are in chrono-logical order, giving us a sense of the history of this institution up to the present. As the last note of the song is sung we

DISSOLVE TO:

TITLE - FRIDAY

1 EXT: ADMINISTRATION BUILDING - DAY

From high in the sky, WE SWOOP DOWN to the steps of the Administration Building. Banners hang from the windows: END APARTHEID - DIVEST NOW. Students hold signs and listen intently to a young man who is addressing them with microphone in hand. This is our "main man" -- SLICE DUNLAP. His voice rises and lowers to emphasize his remarks, his conviction. Behind Slice are houses made of cardboard and wood, a shantytown, spray-painted on them are slogans.

SLICE
Yo! This is it. Once again we, as a people, are late, late, and mo' late. But let us move on. How is it Columbia, Harvard, Yale, all those supposed greater institutions of higher learning can beat us, Mission College to the punch? Again I ask, how is this? Can anybody answer this little question for me?

VOICE (OS)
What question?

SLICE
This question. How is it those schools that I mentioned and a
(MORE)

1 CONTD

SLICE (contd)
lot more, I might add, how is it they have divested their money in South Africa and we backwards Negroes here at the so-called finest Black school in the land, Mission College, are holding onto it like how a wino clutches his last bottle?

There is a small patter of applause.

SLICE (contd)
To me, this is indefensible. Our Black sisters and brothers are dying in South Africa every day and here we are assisting the racist regime of Botha and the South African government.

VOICE (OS)
So what do you want us to do?

CLOSE - SLICE

CAMERA IS CLOSE ON Slice, then MOVES UP to a window in the Administration Building where two figures, the President of Mission College and a visitor, watch intently the proceedings.

SLICE
We gotta move on this. This is a moral dilemma. I propose continued pressure on the administration and faculty till it's dealt with. Till we have completely divested. We should march, protest, disrupt classes, shut the school down if need be. Stay all in their ass.

The students seem to be divided, half applaud, the others voice their disapproval. In the BG we can hear the distant thunder of drums. As the drums get nearer, Slice continues.

SLICE (contd)
Homecoming is the perfect opportunity to mount this attack on apartheid. The time is now. I ask you,
(MORE)

1 CONTD

SLICE (contd)
the student body, to make a stand. We need a strong showing starting right now, this home-coming weekend. To kick it off, we got our own Marching Tigers to fire it up.

Those thundering drums are the Marching Tiger Band who are now here at the rally. The crowd moves back to give them some room.

A tall handsome man walks up to Slice and steps in front of the microphone. He has a saxophone strapped around his neck. This is JORDAN RIGGS, one of The Fellas. The Fellas are a close-knit group of brothers who are "down for the cause." We shall meet them all soon.

Jordan counts it off and we hear his song, "Divest Now," an up-tempo funk number that has a chanting chorus of "Divest Now, Divest Now." This is at first sung by the band, but quickly the students pick it up.

CLOSE - JORDAN

He is wailing away on his sax solo when

ANGLE - BAND

the band starts to break into dance.

2 WIDE SHOT - SCHOOL LAWN

The students soon follow and now it's a spontaneous party. However, a choreographed spontaneous.

The flag girls wave their maroon and white banners in time to the music, the drummers drum, the horns blow and the educated "feet" step. This is a big production number.

3 CLOSE - WINDOW

The two figures in the window are still there.

1A CLOSE - JORDAN

Jordan runs back up to the mike and the band stops, but the students still shout "Divest now." He raises his hand and the band comes right back in. The crowd goes wild. The song is over. OS we hear the booming male voices.

1A CONTD

VOICES (OS)
G-PHI-G. G-PHI-G.
Bad as we want to be.

4 ANGLE - CROWD

The crowd parts and WE SEE a strange sight. In a straight line march eight students, all dressed exactly the same, in black, from their wrap-around Ray-Bans, to their black and silver hi-top Nikes, elbow pads, catcher shin guards. Their newly shaven heads glisten in the sun as a silver G is painted on their foreheads. These eight men are pledging Gamma Phi Gamma, the elite of several fraternities on campus. Gamma is also the leading element of the Wanna Bees. They are led by JULIAN EAVES, a.k.a. Big Brother Almighty. At his side are his frat brothers; all wear the same black Gamma jackets or sweaters. Each Gamma holds a leash in his hand which is attached to a dog collar that is around each Gammite's neck.

JULIAN
Gammites halt.

The eight Gammites stop on a dime.

A crowd gathers around them. Pressing up next to Julian is JANE TOUSSAINT, a very attractive female (Creole) from New Orleans. Jane has blonde hair down to the middle of her back; she also has green eyes. Jane is president of the Gamma Rays, a club of women who are like the groupies of Gamma Phi Gamma, and queen of the female Wanna Bees. They too are dressed in black, but in Gamma Ray sweatshirts with their names on the back.

ANGLE - SLICE

Slice moves towards the Gammas.

CLOSE - JULIAN

Julian, seeing Slice, steps over to Gammite #8, SLIM DADDY, and whispers in his ear.

ANGLE - GAMMITES

Slim Daddy in turn whispers to the next Gammite. This whispered command is quickly passed down until it's reached Gammite #1, HALF-PINT. We hear ...

SLIM DADDY
Gammites, speak.

4 CONTD

GAMMITES
It takes a real man to be a Gamma Man because only a Gamma Man is a real man.

SLICE
That's enough, Julian, so take your Gamma Dogs somewhere else.

JULIAN
We don't approve of this African mumbo-jumbo and we're here to let you know about it.

Next to Slice move his boys. The Fellas who are Jordan, BOOKER T. WASHINGTON, GRADY McKISSICK, and EDGE HARDISON. They have his back.

SLICE
You need to wake up.

EDGE
That's right, Goddamnit.

Julian and the Gammas stare at Slice and the Fellas, daring him to do something. After a beat, both begin to move towards each other when, in squirts --

VIRGIL CLOYD. Virgil is a Joe Neckbone in every sense of the word. He also happens to be President of the Student Government Association. How he ever got elected is still the biggest mystery on campus. He enuniciates like an Oxford scholar.

VIRGIL
We will have none of this. As President of the SGA and a key-wearing member of Phi Beta Kappa, I abhor and will not tolerate violence or the threat of violence on this sacred campus.

The Gammas, Fellas and students all groan and mumble. We can hear OS ...

VOICE (OS)
Scrotum Face.

Virgil continues on like he hasn't heard their comments.

VIRGIL
It's safe to say President McPherson agrees with me 100%.

4 CONTD

Virgil gives a knowing glance up to the President's window where he and his visitor are all eyes and ears.

VIRGIL (contd)
So let's break this up.

SLICE
Virgil, shut the fuck up.

Everyone laughs.

VIRGIL
You heard what I said.

Nobody moves. Slice and Julian stare at each other. Neither flinches.

VIRGIL (contd)
(pleading)
Please, will you leave?

JULIAN
(shouts)
Dog walk!

The Gammites start barking like dogs and jump down on all fours. The Gammas walk them on leashes. Before leaving, Gammite #8 lifts his leg up on Slice's sneaker like it's a fire hydrant and pretends to piss on it.

Slice is about to go after him when he is held back. He spins around, furious, and sees RACHEL MEADOWS. A fine, dark-chocolate, Black sister who is Slice's lady.

RACHEL
Let it go, Slice. Don't pay them no mind. Julian is bugged out.

SLICE
Plus ignorant.

Slice turns once again but Rachel pulls him back.

RACHEL
Walk me to my class.

SLICE
Can't.

RACHEL
I'll see you later.

4 CONTD

She is joined by her girlfriends, DORIS WITHERSPOON and LIZZIE LIFE. Rachel tiptoes and kisses him on the mouth. The girls leave for class.

The crowd, disappointed that there wasn't a fight, disperses with the encouragement of Virgil.

The Fellas all pat Slice on the back.

ANGLE - GAMMAS

Jane takes Julian's hand as WE SEE the Gammas leave with the Gammites on leashes. They are followed by the ever-so-loyal Gamma Rays. The dog barks grow faint as we

FADE OUT.

FADE IN:

5 INT: PRESIDENT McPHERSON'S OFFICE - DAY

PRESIDENT McPHERSON, an elder, distinguished man, moves away from the window. He turns and sees CEDAR CLOUD shaking his head. Cloud is a short, stubby man whose body doesn't know what to do with the expensive suit he's wearing. McPherson goes to his desk and slumps into his chair. They both look at each other.

6 INT: CLASSROOM - DAY

PROFESSOR MAMABAZO stands at the head of the class. He takes a long, hard puff from his unfiltered, funny-smelling cigarette. He is an exile from South Africa who's now teaching history.

DR. MAMABAZO
In just a few months you are going to be gone from Mission College. Believe it or not, these last four years you have been living the high life. While your parents slaved to put you through school, all that was asked of you was to study and get good grades. There will be a rude awakening in May ... for those of you who do graduate.

The class laughs.

MAMABAZO (contd)
Ladies and gentlemen, it's a very crucial time. Please do
(MORE)

6 CONTD

MAMABAZO (contd)
not joke. It's too serious to laugh. How many of you were at the rally?

ANGLE - CLASS

A quarter of the class raises their hands. WE CAN SEE Rachel, Doris and Lizzie in the last row.

MAMABAZO
Thank you. You can put your hands down. Can I have some comments? Anybody have something to say?

No one moves.

MAMABAZO (contd)
Come, come, now.

The students look at each other.

MAMABAZO (contd)
Then I'll have to call on someone. You. Yes, you. Mr. Leaves.

He has called on MONROE LEAVES, also one of Fellas, Monroe is short and shy and barely speaks above a whisper. It is precisely because of this that he was adopted by the Fellas. He slowly rises from his seat.

MAMABAZO (contd)
We are waiting.

MONROE
Slice is my ...

MAMABAZO
Speak up, man!

MONROE
(almost shouting)
Slice is my friend. I like him a lot, but I don't know if he's approaching this in the right manner. Protests and demonstrations. I just don't know.

Rachel shoots back.

RACHEL
Monroe, who cares what you think.

6 CONTD

Now as if on cue, the entire class joins in at once, for and against divestment. Professor Mamabazo listens in amusement, a minute ago he was pulling teeth, now he has a raging debate going on in his classroom.

MAMABAZO
So you are alive. Quiet, quiet, please. Settle down. What took you so long? This is what I wanted, but in an orderly fashion.

ANGLE - LIZZIE

LIZZIE
Professor Mamabazo, your family is still in South Africa.

MAMABAZO
Yes.

LIZZIE
I want to ask you: Let's say, for instance, what we do here directly affects your family. I mean to say, because of what we do here, the government makes it harder on Blacks in South Africa, including your family. Would you still want us to act?

MAMABAZO
A lot of them have been killed already. To answer your question, I say yes.

LIZZIE
Even if it gets more people you love killed.

Mamabazo nods his head.

LIZZIE (contd)
Will you ever see them again?

MAMABAZO
One day I will.
(he looks at his watch)
That will be all for today. Enjoy your last homecoming weekend as a student here at Mission. Time is running out.

6 CONTD

The class gets up to leave. Rachel, Lizzie and Doris walk by Monroe, bumping his desk and throwing mean looks. He waits till they leave the classroom before he moves.

7 EXT: GAMMA HOUSE - DAY

We are in the lounge. The Gammas sit in chairs and sofas surrounding the eight blocks of Gammite, the eight pledgees. The Gammites stand at attention in a straight line facing the Big Brothers. Julian "Big Brother Almighty," President and Dean of Pledgees, paces up and down in front of the line.

JULIAN
Roll call ...

Each Gammite, as he says his line name, steps forward, kneels, places his hand over his heart, talks, then drops back into line.

HALF-PINT
Big Brothers, I humbly kneel before you. I am the first Gammite, Number One, Half-Pint. Good things come in small packages.

BIG BROTHER GEN. GEORGE PATTON
Like ya dick.

The Gammas laugh.

DOO-DOO BREATH
Big Brothers, I humbly kneel before you. I am Gammite Number Two, Doo-Doo Breath. No medical cure has been found for my breath.

BIG BROTHER LANCE
You ain't lying.

The Gammas hold their noses.

DOUBLE RUBBER
Big Brother, I humbly kneel before you. I'm Gammite Number Three, Double Rubber. I can be counted on to cry, whine and complain.

YODA
Big Brothers, I humbly kneel before you. I'm Gammite Number Four, I am called Yoda. Try not-do. Do or do not. There is no try.

7 CONTD

The Gammas applaud.

MUSSOLINI
Big Brothers, I humbly kneel before you. I am Mussolini "Il Duche." Gammite Number Five. I dine on pigs' titties served on a silver platter topped with Cool Whip.

BIG BROTHER CHUCKY
What did I tell you about eating that swine.

MUSTAFA
Big Brothers, I humbly kneel before you. I am Gammite Number Six, Mustafa. I love the smell of moist panties in the morning. It ... it smells like victory.

BIG BROTHER LANCE
That'll work.

SIR NOSE
Big Brothers, I humbly kneel before you. I am Gammite Number Seven, Sir Nose, atomic dog descendant of the Mothership from the planet Lovetron, in funk we trust.

The Gammas yell.

SLIM DADDY
Big Brothers, I humbly kneel before you. I am the last Gammite, Number Eight, Slim Daddy, Dark Gable, the ladies' man.

BIG BROTHER X-RAY VISION
Slim Daddy, you're a skinny motherfucker.

BIG BROTHER DR. FEELGOOD
Put some meat on them bones.

BIG BROTHER GEN. PATTON
Julian, this is a pitiful lot. Next semester it has got to be better.

7 CONTD

BIG BROTHER CHUCKY
How long have they been on line?

The rest of the Gammas echo these sentiments.

JULIAN
Gammites, do you hear this? Here it is, six weeks on line and you still do not meet the approval of your big brothers. This deeply grieves my heart. When you began there were ten Gammites, now only eight remain. I don't know how many of you will cross the burning sands to the oasis of Gamma Phi Gamma. There is no room for any pretenders, a weak link amongst the ranks. Which one of you is it?

The Gammites stare straight ahead as Julian walks back and forth eyeing them. Each one is praying to the heavens above that Big Brother Almighty does not stop in front of him. Fate is not so kind to Half-Pint. Julian is all in his mug.

JULIAN (contd)
Half-Pint!

HALF-PINT
Yes, Big Brother Almighty.

JULIAN
How tall are you?

HALF-PINT
Five feet, three-quarter inches.

JULIAN
You're a five-foot-three-quarter inch of shit.

HALF-PINT
Yes, Big Brother Almighty.

JULIAN
I don't even know why you pledged. This isn't for you. Gamma men are real men.

HALF-PINT
I am a real man. A Gamma man.

7 CONTD

JULIAN
Were you asked to speak? Brothers, I suspect this sawed-off human being hasn't even had a girl.

HALF-PINT
That's not true.

JULIAN
Isn't that right? I bet you're still a virgin, aren't you?

HALF-PINT
No, Big Brother Almighty.

JULIAN
Are you calling me a liar?

HALF-PINT
No, Big Brother Almighty. I haven't been a virgin since ninth grade.

JULIAN
Bullshit! You're a goddamn virgin, you ain't seen no parts of the Pussssssssv.

The Gammas roar with laughter. Half-Pint is becoming visibly shaken.

HALF-PINT
I'm not no virgin.

JULIAN
You'll become a Gamma over my dead body. How in the hell did you get this far? You're weak, a pussy just like your cousin.

HALF-PINT
I'll be a good Gamma man, you'll see, you'll see.

JULIAN
The hell I will. You better get a freak over here tonight, no Gamma Rays either. I don't care if she's blind, fat, no teeth and has one leg with a
(MORE)

7 CONTD

JULIAN (contd)
kick stand. I ain't pledging no virgins ... Wipe your nose and stop crying. Get out of here, all of you.

The Gammites run out of the lounge. The Gammas scream with laughter.

8 EXT: ADMINISTRATION BUILDING - DAY

Slice is talking to a group of students when he is tapped on the shoulder by DINA, one of the Gamma Rays. Slice excuses himself.

SLICE
A Gamma Ray?

DINA
That's me.

SLICE
May I help you?

Dina hands Slice a note. Before he can thank her, she is gone. He unfolds it, then reads.

9 EXT: BROWNER DORM - DUSK

Slice is walking around behind the dorm looking for someone or something. He's about to go into the rear door of the building when he hears his name. He looks and sees Half-Pint in the shadows of a corner; Slice goes to him.

HALF-PINT
Sorry, but I can't let my Big Brothers see me talking to you.

SLICE
Thanks a lot. Whaddup?

HALF-PINT
Big Brother Almighty went off on me.

SLICE
(joking)
I told you not to pledge. What else is new?

9 CONTD

HALF-PINT
This is no joke. I got to bring a girl back to the Gamma house tonight. He thinks I'm a virgin.

SLICE
For once he's right.

HALF-PINT
C'mon, Slice.

SLICE
What do you want me to do?

HALF-PINT
You gotta help me. I'm your first cousin, family. We're blood. You've helped me before. The grapevine says we'll be going over tomorrow night and any fault they can find will "X" me-

SLICE
When you needed money I gave it, when you needed me to do your laundry I did it, but I don't have any females lying around, and if I did, I wouldn't help, not for that.

HALF-PINT
Can't you forget about your differences with Big Brother Almighty?

SLICE
Y'mean Julian.

HALF-PINT
Big Brother Almighty.

SLICE
Julian.

HALF-PINT
To me he's Big Brother Almighty.

SLICE
Alright already.

9 CONTD

HALF-PINT
Think about me. This is going to be my funeral. Can't ya talk to Rachel? She has a lot of girlfriends.

SLICE
You must be on crack.

Half-Pint slumps to his knees; he sees his six weeks of pledging going up in smoke. Slice looks at his pitiful cousin and has a change of heart.

SLICE (contd)
Don't you know any women?

Half-Pint shakes his head.

SLICE (contd)
Just go ask them.

HALF-PINT
What will I say?

SLICE
Lie ya butt off. Tell them what they want to hear.
(Slice helps his cousin up)
Get up! You'll be a Gamma man tomorrow night.

A confident Half-Pint takes Slice's hand and raises himself.

SLICE (contd)
You go first, we wouldn't want Big Brother Almighty to see us.

HALF-PINT
Thanks, cous'. I won't forget this.

Half-Pint peeks around the corner of the dorm, the coast is hear, he disappears.

10 EXT: PRESIDENT'S HOUSE - DUSK
LONG SHOT - PRESIDENT McPHERSON AND CLOUD

walk up to the old white-columned, plantation-style mansion.

10 CONTD

ANGLE - DOOR

ODRIE McPHERSON, the President's wife, an elegant elder woman, is there to open the door. She kisses her husband and shakes Cloud's hand.

ODRIE
Cedar, how are you?

CLOUD
I'm doing nicely. Yourself?

ODRIE
Fine, dinner is ready. I don't want to be late for the Coronation.

11 INT: DEN - DUSK

CAMERA PULLS BACK from painting of John Flemister, a stoic white male, TO REVEAL Cloud admiring it.

CLOUD
He has a vision and that vision was passed down to his son, Haywood.

Cloud points to the other portraits.

CLOUD (contd)
And Haywood Flemister the Third still believes in it.

McPHERSON
And it's he who sent you down here.

CLOUD
First things first.

He looks at McPherson, it's a "do not interrupt me again" look. When he feels that McPherson has gotten the message, he continues.

CLOUD (contd)
Mission was founded to educate the sons and daughters of slaves. Flemister did it because he thought it was just, and I'm proud to say his legacy has been continued.

11 CONTD

McPHERSON
You don't have to recite our history to me. We have been and will continue to be thankful for the support of the Flemister family.

Odrie knocks, then enters.

ODRIE
The food is getting cold.

McPHERSON
We're coming.

ODRIE
You know I don't like to warm over my food.

She closes the door. Cloud is getting tired of being interrupted.

CLOUD
These are the '80s and Black Americans have made great strides and progress.

McPHERSON
... And a lot more has to be made.

CLOUD
Mission, which began in a church basement, is now spread over two hundred acres. It's grown and the family is concerned.
(annoyed)
I'm getting there.
(he continues)
Be patient. There is a feeling that the predominantly Black college for all intents and purposes has outlived its usefulness. Over the years it has been vital to our elevation in this great country, but the need no longer exists in an integrated society.

McPHERSON
That's absurd. The need <u>does</u> exist. It exists at Notre Dame, at Yeshiva and Brandeis, at Brigham Young. Tell me what is the difference?

11 CONTD

Cloud fires back.

CLOUD
The difference is Catholics alone support the Notre Dames, Jews alone support the Yeshivas, Mormons support Brigham Youngs. Who supports the Black schools? I'll tell you who. The federal government and philanthropists like the Flemisters. Harold, Mission has produced some of our greatest minds, why don't or why can't we support our own? Why don't Blacks support Tuskeegee, Morehouse, Spelman, Howard?

McPherson does not have an answer.

CLOUD (contd)
Look, as Chairman of the Board of Directors, I was sent to talk to you. Flemister does not like this divestment mess that's going on here and I don't like it either. You have to nip this right here and now or I will. If not, you'll be in danger of losing the Felmisters.

McPHERSON
There it is.

CLOUD
That's it. The whole ball of wax. People like them get very touchy when they get told what to do with their money; old, old money.
(Cloud moves to the door)
The food is getting cold.

12 INT: SLICE'S ROOM - NIGHT

Slice enters the room; his roommate Grady is stretched out on his bed trying to read. Sitting next to him is Edge. Standing on the other side of the room is Jordan, practicing scales on his sax. On Slice's bed, Booker T. has Monroe in a head lock.

JORDAN
Yo! Yo!

12 CONTD

SLICE
All you motherfuckers in my room again.

EDGE
That's right, Goddamnit.

Slice goes to his bed.

SLICE
Get up. Get up, I said. Leave da boy alone.

Booker releases Monroe from the "Half Nelson."

SLICE (contd)
Go get yourself a woman and stop picking on the kid.

BOOKER T.
I keeps me some women.

GRADY
Here we go.

BOOKER T.
I got so many I'm gonna need a dick transplant.

SLICE
Then you'll have 2½ inches instead of one.

Jordan plays some mocking notes.

BOOKER T.
Play this.

He grabs his crotch and Jordan threatens to bang him upside the head with a Bruce Lee roundhouse kick.

SLICE
Get off my bed.

He picks Monroe up and tosses him.

MONROE
Take it easy, Slice.

SLICE
Don't sit here again. I told you 'bout this, stay in your own room.

12 CONTD

GRADY
I thought that's ya main man.

SLICE
Not mine. Yo! Who's going back to the Administration Building with me tonight?

GRADY
Not me.

JORDAN
No. No.

MONROE
Don't look at me.

BOOKER T.
Are you crazy? We're going to the Coronation. Mo' butts and mo' titties.

EDGE
That's right, Goddamnit.

SLICE
I thought y'all were down for the cause.

GRADY
You're my brother, but Goddamn.

EDGE
That's right, Goddamnit.

The Fellas are dying.

BOOKER T.
You need to lighten up on that shit, Malcolm!

JORDAN
He's right, Nat Turner!

MONROE
Fredrick Douglas!

GRADY
Marcus Garvey!

The Fellas are having a scream at Slice's expense.

SLICE
Y'all can kiss my black ass twice.

12 CONTD

BOOKER T.
Preach, Jesse, preach.

EDGE
Don't be so sensitive ... Farrakhan.

The Fellas once again are dying. Grady has rolled off the bed onto the floor.

SLICE
Funny, funny ... OK, what about the parade?

GRADY
I'm down, but not tonight, I gots to see me some butt shaking.

EDGE
Word.

SLICE
What about the rest of you?

They nod.

SLICE (contd)
Enjoy yourself. See you in the morning 9:00 sharp.

JORDAN
We'll be there.

13 EXT: FLEMISTER HALL - NIGHT

Half-Pint stands outside Flemister Hall, one of the women's dorms. There is heavy traffic in and out of it. Several women lean out of their windows, seeing who's seeing who. He talks to himself under his breath, claps his hands and enters the dorm.

14 INT: OFFICE - NIGHT

He sees MISS WIGGINS, the dorm mother, behind the desk. Miss Wiggins has been in this dorm for the past thirty years, she's old as Moses and famous for being over-protective. She acts like each female is her only daughter.

MISS WIGGINS
May I help you?

Half-Pint is paralyzed.

MISS WIGGINS
Would you like to see someone?

14 CONTD

HALF-PINT
Yes, Ma'am.

MISS WIGGINS
Young man, you'll have to tell me her name.

HALF-PINT
I forgot.

MISS WIGGINS
How am I going to know if you don't? I can't help you.

HALF-PINT
Do you have a list? If I saw her name I'd remember.

Miss Wiggins reluctantly hands him the dorm roster. Half-Pint looks while she eyeballs him. He can't decide which name to choose.

MISS WIGGINS
Son, why don't you come back when you get it together?

HALF-PINT
Got it. Perry Sardner, that's her.

MISS WIGGINS
You wouldn't remember what she looks like?

HALF-PINT
She's about yay big, black hair ...

She cuts in.

MISS WIGGINS
Perry has red hair and freckles.

HALF-PINT
It was dark. I met her at a party.

Miss Wiggins does not believe a word he's saying. She's been around the corner a couple of times and has heard eight million similar bullshit stories like Half-Pint's. Half-Pint knows she knows and tries to play it off. Nonetheless, she speaks into the intercom, giving him the benefit of the doubt. He has the uncanny gift of making

people feel sorry for him. Sometimes looking pathetic can get you a few things.

MISS WIGGINS
Perry Sardner, Perry Sardner, you have a caller.

Half-Pint smiles at her.

PERRY (OS)
Thank you. Be right down.

MISS WIGGINS
Please wait in the lounge.

HALF-PINT
Thank you, Ma'am.

Miss Wiggins shakes her head as Half-Pint exits.

15 INT: LOUNGE - NIGHT

As Half-Pint enters the lounge he views couples talking. He finds an unoccupied sofa in the corner. He sits down, then stands again to take off his jacket.

ANGLE - PERRY SARDNER

She strides into the lounge wearing a T-shirt and cut-off jeans. What Miss Wiggins forgot to tell Half-Pint is that Perry is also fine, one of those reddest of the red bone babes.

PERRY
Somebody call me ... Perry.

HALF-PINT
It was me.

PERRY
Hey! Hey!

She sits on the sofa with him.

HALF-PINT
(surprised)
Do you know me?

PERRY
Yeah, I've seen you on line. Aren't you Number One?

Half-Pint is happy now.

HALF-PINT
That's me. Half-Pint, Gammite Number One.

15 CONTD

PERRY
Pleased to meet you. It's almost that time.

HALF-PINT
Yeah, it will be any day now.

PERRY
Are you excited?

HALF-PINT
A little.

He messes with his cuticles, not knowing what to say.

PERRY
Half-Pint, so what can I do for you?

He laughs, trying to buy time.

HALF-PINT
I'll be a Gamma any day now and I would like to know if we could maybe see each other. Go out to a movie, a restaurant, pop some Jiffy Pop popcorn together, y'know, enjoy each other's company.

PERRY
That sounds nice. I would like that. Come by after you go over. I'm usually in at night.

Perry motions as if she's getting up. Half-Pint puts his hand on her.

HALF-PINT
I was really thinking soon.

PERRY
How soon?

He hesitates.

HALF-PINT
Like now, over at the Gamma house.

PERRY
Sorry, I can't.

15 CONTD

DIFFERENT ANGLE - HALF-PINT

who is begging.

HALF-PINT
We would have fun, big fun. Just give me one reason why not? Just one.

ANGLE - MURIEL

MURIEL is sitting where Perry was. The following sequence will be JUMP CUTS.

MURIEL
First of all I don't know you from Adam. You just pop out of thin air and I'm suppose to say yes. Be for real.

ANGLE - HALF-PINT

HALF-PINT
I've always been attracted to you. I couldn't tell you, I was shy. But now since I've been pledging I'm a different person for the better.

ANGLE - CARLA

CARLA
I'm not attracted to you, besides I don't want a physical relationship. All you guys are dogs. I heard 'bout you Gammas.

ANGLE - HALF-PINT

HALF-PINT
I'm being sincere. I'm not trying to dog you. Look at my face. I wouldn't dog a fly. Can't a real man be attracted to you? Huh? Because I am. This is from the heart.

ANGLE - ROZ

ROZ is the healthiest of all the girls.

ROZ
Is this some kind of joke? Did your Big Brothers send you over
(MORE)

15 CONTD

ROZ (contd)
here? I don't have time for children's games. You're so small I'd break you in two.

Roz rises from the sofa and walks.

ANGLE - HALF-PINT

His face is buried in his hands.

16 INT: JANE'S APARTMENT - NIGHT

OS we hear an uptempo song. The CAMERA PANS around the apartment. An apartment that looks like it's been designed and furnished by an interior decorator. The two dominant colors being of course black and silver. This is hard to imagine, that this is the "crib" of a college student. But it is, as WE SEE Jane lying on her black leather sofa. She holds the remote control in her hand and aims it at her big-screen television.

CLOSE - SCREEN

Channels flash by.

ANGLE - JANE

Jane looks at her watch and clicks off TV.

CLOSE - SCREEN

SCREEN GOES BLACK.

As Jane gets up, we get a good look-see. No doubt about it, she is stunning. But our eyes are drawn magnetically to her behind. Jane has a butt that won't stop.

17 INT: BATHROOM - NIGHT

CLOSE ON - FEET

as she steps out her clothes and into the shower. Hey, wait a minute. Are her toenails painted black? Holy shit, Batman, they are <u>black</u>.

CLOSE - SHOWER

Jane's hand turns on the water.

ANGLE - BATHROOM

The bathroom is steam-filled. WE CAN FAINTLY MAKE OUT Jane from behind the shower curtain.

18 INT: BEDROOM - NIGHT
CLOSE - BED

Her clothes are laid out, hand COMES INTO FRAME snatching Gamma Ray sweatshirt.

18A CLOSE - MIRROR

Jane paints on fire truck red lipstick.

19 EXT: CONDOMINIUM - NIGHT

Jane, carrying a garment bag, gets into her silver convertible Mercedes-Benz.

19A CLOSE - LICENSE PLATE (REAR)

Her license plate reads "DIVA-1." We hear the ignition turned on and she speeds away.

20 EXT: MERCEDES-BENZ - NIGHT

Jane turns on the radio and the same song we heard in her apartment we hear again. The wind flows through her blonde, long, long, long "good hair." Is that a weave or the real thing? Only her hairdresser and Diana Ross know for sure.

21 EXT: CAMPUS GATE - NIGHT

Jane slows down at the gate, just long enough to let the campus guard wave her on through. The campus is alive with students running everywhere getting ready for the homecoming festivities.

22 INT: LOUNGE - NIGHT

Jane quickly walks into a room of Gamma Rays. All wear the black and silver Gamma Ray sweatshirt. All are light-skinned except for one, TASHA, who is black as they come. They move chairs into a circle and sit.

JANE
Let's not make it long. We have to get dressed. What have we decided?

DINA
I talked to the brothers and the Gammites will definitely be going over tomorrow night. We should give them a party.

KIM
They haven't had fun in a long while. A jam will be on.

22 CONTD

JANE
Where? The frat house?

DINA
Yeah, the Gamma house. The brothers said it was cool, but that we have to clean it up first.

MIRIAM
Clean it up? We've been cleaning up after those sorry, tired, trifling, shiftless Negroes from day one.

JANE
Miriam, why are you always complaining? It's for G-Phi-G.

MIRIAM
Yet and still, I'm no maid.

TASHA
Who's paying for it this time?

JANE
We're giving it, we should pay for it. Dina, how much did we make from the bake sale?

DINA
Enough!

23 EXT: LAUNDRY ROOM - NIGHT

The laundry room is located in the basement of the infirmary. Half-Pint knocks on the window and gives the Gammite whistle. The lights from inside flicker on and off.

24 INT: LAUNDRY ROOM - NIGHT

The Gammites appear from behind the washers and dryers. This is their hideout from their Big Brothers.

SIR NOSE
Where's the freak?

HALF-PINT
I couldn't get one.

DOUBLE RUBBER
Fuck, we're done for.

24 CONTD

MUSSOLINI
Half-Pint, you've been jamming us up all along.

HALF-PINT
I tried.

SLIM DADDY
Shoulda went instead. I got more rap than Reynolds.

The Gammites laugh and everybody is speaking at once, getting on Half-Pint's case.

YODA
Chill. It's no thang! Big Brother Almighty was just messing with him. Give da boy some slack.

The Gammites chill.

25 INT: LOUNGE - NIGHT

JANE
We intend to turn it out tonight. As for the party, we have to look our best for the Gammites. It will be the biggest night of their lives.

VELDA
Just keep that animal Mussolini away from me.

The Gamma Rays laugh.

TASHA
That Sir Nose is so fine.

KIM
He can't hang with Mustafa.

DEIRDRE
Slim Daddy's for me. Girl, I don't need nuthin' else.

JANE
We have to make all of them feel good, not only the "fly" guys.

VIVIAN
Even Doo-Doo Breath?

25 CONTD

JANE
Even Doo-Doo Breath.

MIRIAM
Those Gammites are gonna drop us like we have AIDS after they go over. You watch.

KIM
You never could keep a man, could you?

DEIRDRE
She has to get one first.

MIRIAM
Don't try it. I'll read you from A to Z.

JANE
Alright. Alright. Let's go.

26 INT: DORM CORRIDOR - NIGHT

The Gamma Rays come out of the lounge where Rachel, Doris, Lizzie and some other female Jigs are sitting. Everyone becomes quiet as the two factions, Wanna Bee and Jig meet. Janes takes the lead and they step over the Jigs who are sitting down. Jane accidentally, or maybe not, steps on Rachel's hand.

RACHEL
The word is excuse me.

JANE
Nobody told you to sit here in the hall either. "Excuse me."

RACHEL
That's better, "Miss Thing."

Jane gives Rachel a long hard look. She then flips her hair at Rachel and the Gamma Rays follow suit.

DORIS
It's not real.

DINA
Say what?

LIZZIE
You heard.

26 CONTD

The Jigs stand up and the battle lines are drawn.

RACHEL
It ain't even real.

JANE
You wish you had hair like this.

DORIS
Girl, y'know you weren't born with green eyes.

LIZZIE
Green contact lenses.

DINA
They're just jealous.

RACHEL
Jealous?

JANE
Rachel, I've been watching you look at Julian. You're not slick.

RACHEL
If that was true he's not much to look at.

JANE
Pickaninny.

DORIS
Barbie Doll.

RACHEL
High-yellow heffer.

DINA
Tar Baby!

VIVIAN
Wanna Be White!

KIM
Jiggaboo!

RACHEL
Don't start.

JANE
We're gonna finish it.

27 PRODUCTION NUMBER

We begin the production number -- "Straight and Nappy." We

CUT TO:

A SET

where each group dances and sings about the beauty and virtues of their hair. Jane and Rachel trade lyrics about having straight hair versus nappy hair. As the song is finished we

CUT BACK TO:

28 INT: CORRIDOR - NIGHT

Each group is running their fingers through their hair.

CLOSE - RACHEL AND JANE

JANE
Watch it.

RACHEL
I will.

CUT TO BLACK.

29 INT: LAUNDRY ROOM - NIGHT

The Gammites are lying all over the laundry room.

SIR NOSE
When it's over I know what's the first thing I'm gonna do.

MUSSOLINI
Yep, my nuts ache.

DOO-DOO BREATH
Same here.

HALF-PINT
What?

SIR NOSE
You don't know?

HALF-PINT
Why do you think I asked?

SLIM DADDY
Guess.

29 CONTD

SIR NOSE
He doesn't know.

MUSTAFA
Tell him.

DOUBLE RUBBER
Yeah, tell him.

SIR NOSE
My unenlightened Gammite, it's affectionately known as hootchie, snatch ...

CLOSE - SLIM DADDY

SLIM DADDY
trim, poontang ...

CLOSE - MUSTAFA

MUSTAFA
nookie, pencil sharpener ...

CLOSE - YODA

YODA
coodleberries ...

CLOSE - SIR NOSE

SIR NOSE
bush pudding ...

CLOSE - MUSSOLINI

MUSSOLINI
Snatch.

CLOSE - DOO-DOO BREATH

DOO-DOO BREATH
Ya know -- Hide da salami.

The Gammites are dying.

HALF-PINT
Oh that. Now than you've mentioned it, I've been feeling kinda doggish myself.

The Gammites jump on top of Half-Pint.

30 INT: RACHEL'S ROOM - NIGHT

Rachel is going over her English notes at her desk. There are no posters on the walls, but instead a lot of plants.

DORIS
Ms. Jane Diva is gonna get it.

RACHEL
Isn't she on the Gamma court?

DORIS
She's the queen. Are you ready? We won't get a seat if we don't leave now.

RACHEL
I'm not going.

DORIS
I suppose Slice isn't going either.

RACHEL
That has nothing to do with it.

DORIS
Please, spare me.

Rachel laughs.

DORIS (contd)
Y'know you haven't seen anybody else since freshman year. Don't you ever feel like having other relationships, seeing other guys?

RACHEL
No.

DORIS
Slice is a nice guy, probably one of the few positive brothers on campus, but I betcha he's snaking. He can't help it. He's a man, it's their nature ... Are you coming or not?

RACHEL
See ya.

Rachel goes back to her work. The seed has been planted.

31 INT: LAUNDRY ROOM - NIGHT

WE CAN BARELY MAKE OUT the figures of the Gammites as they take a well-deserved nap. OS we hear voices whispering. Double Rubber, the light sleeper, the watch-dog, peers up, looks. It was nothing, and he goes back to sleep when --

Screams pierce the quiet. The lights come on and the Big Brothers storm into the laundry room. The Gammites are caught surprised and scurry around like trapped rats.

JULIAN
You can't run and you can't hide.

BIG BROTHER GEN. PATTON
Gamma is too high to go over, too low to go under.

BIG BROTHER X-RAY VISION
Don't y'know we see your every move, read your every thought.

JULIAN
Line up!

The Gammas fall in.

YODA
Most honorable Big Brothers of Gamma Phi Gamma, we beg for your forgiveness. Have mercy on our souls.

JULIAN
Enough!

BIG BROTHER DR. FEELGOOD
What we have here is a menace to Gamma. I motion for the death penalty.

BIG BROTHER GEN. PATTON
I second it.

BIG BROTHER X-RAY VISION
I triple it.

BIG BROTHER LANCE
Death would be too good for these offenders of the law. Let's make the streets safe to walk again.

BIG BROTHER CHUCKY
We have to decide on the gas chamber, electric chair or death by injection.

31 CONTD

BIG BROTHER DR. FEELGOOD
Let's make an example out of them.

The Gammas huddle in a circle, just barely speaking above a whisper and occasionally glancing at the accused. The Gammites strain to pick up any bits and parts of the pow-wow. The Gammas nod in agreement and face the Gammites as beads of perspiration roll off their foreheads.

JULIAN
After much deliberation, we have reached a verdict. Guilty on eight counts of treason. Guilty on eight counts of conspiracy. Having been found guilty as charged, you are sentenced to meet Bertha Butt.

The Gammites bite their lips. Big Brother General Patton pulls out a big wide black and silver paddle inscribed with "Bertha Butt."

BIG BROTHER LANCE (VO)
(like baseball announcer)
Ladies and gentlemen, boys and girls, leading off playing second base, Big Brother General George Patton, number 2. Patton.

ANGLE - BIG BROTHER GEN. GEORGE PATTON

He acts like he's a baseball player. He knocks the dirt from his cleats, and takes some practice swings to loosen up.

JULIAN
Gammites, about face.

They turn around.

JULIAN (contd)
Unbuckle, unzip, drop, bend over.

The Gammites follow their commands.

BIG BROTHER DR. FEELGOOD
Knock it outta here.

JULIAN
Keep those buttocks in the air. Play ball!

31 CONTD

WE TRACK down the line, CLOSE ON each contorted Gammite face waiting to be hit.

"WHACK"

HALF-PINT
I'm Koo-Koo for Cocoa Puffs.
I'm Koo-Koo for Cocoa Puffs.

"POW"

DOO-DOO BREATH
Yabbadaba-doo!

"WHACK"

DOUBLE RUBBER
(singing)
The Adams Family started when Uncle Fester farted they all became retarded, the Adams Family.

"WHACK"

YODA
Fathers, forgive us for we have sinned.

"SMACK"

MUSSOLINI
(singing)
I'm singing in the rain,
I'm singing in the rain,
What a glorious feeling,
I'm happy again.

"CRACK"

MUSTAFA
There's no need to fear
Gammite Dog is here.

"POW"

SIR NOSE
Engine, engine number nine,
coming down the Chicago line,
if the train falls off the track
do you want your money back?

31 CONTD

"KAPOW"

SLIM DADDY
Is there a doctor in the house?

BIG BROTHER LANCE
(like baseball announcer)
Look out, it's way back, way back, it's going, going, gone. Kiss dat baby goodbye.

Big Brother Gen. Patton trots the bases like he's just hit a home run. The entire Gamma team is there to greet him at home plate.

ANGLE - GAMMITES

The Gammites rub their bare, sore asses.

32 EXT: ADMINISTRATION BUILDING - NIGHT

Slice sits in one of the cardboard shacks with his comrades. Rachel walks to Slice who's at his post. Unlike this afternoon, only the few faithful remain.

He, however, is delighted to see her smiling face.

RACHEL
Where is everybody?

SLICE
Where do you think?

RACHEL
I know, dumb question. Doris tried to get me to go too.

SLICE
I'm happy to see you.

RACHEL
You look like you could use the company. How long are you going to stay out here?

SLICE
All night.

RACHEL
Not me.

32 CONTD

SLICE
Leave when you're ready.

RACHEL
Don't rush me.

33 EXT: MARTIN LUTHER KING JR. CHAPEL - NIGHT

A large, orderly crowd is in front of the chapel waiting for the doors to be opened. The moment it's opened, it becomes a throng, a mob. People are pushing and shoving, trying to file into the entrances.

CLOSE - DORIS AND LIZZIE

Doris and Lizzie are trying not to get crushed.

CLOSE - THE FELLAS

The Fellas seem to be enjoying this madness.

CLOSE - THE GAMMA PHI GAMMA CONTINGENT

Led by Big Brother Almighty, the Gammites and the Gammas have formed a shield of protection around the Gamma Rays.

34 INT: CHAPEL - NIGHT

Three seats are roped off in the front row, dead center. An usher removes the rope and seats President McPherson, Odrie and Cloud.

McPherson waves to various members of the administration and faculty.

ANGLE - CHAPEL

There is a mad scramble for seats and as quick as you can say "that's right, Goddamnit" the joint is packed.

The lights go dim.

35 ANGLE - STAGE

Onto the stage walks BUCKWHEAT. He's the Master of Ceremonies for all the homecoming events.

CLOSE - GRADY

He stands and shouts.

GRADY
It's Buckwheat.

35 CONTD

ANGLE - AUDIENCE

STUDENTS
Hi, Buckwheat.

ANGLE - BUCKWHEAT

BUCKWHEAT
(somewhat annoyed)
My name's not Buckwheat, it's Roosevelt.

STUDENTS (OS)
Buckwheat! Buckwheat!

BUCKWHEAT
We welcome you back to Mission College for homecoming.

The audience applauds.

BUCKWHEAT (contd)
I want everyone to stand up, that's right, stand up, c'mon. Turn to the right and face your neighbor, give them a hug and say, "Happy Homecoming."

CUT TO:

VARIOUS SHOTS - STUDENTS, ALUMNI, AND FACULTY

hugging each other.

STUDENTS
Happy Homecoming.

ANGLE - BUCKWHEAT

BUCKWHEAT
Didn't that feel good? Now turn to the left and do the same.

CUT TO:

THE FELLAS AND GAMMA CONTINGENT

FELLAS & GAMMAS
Happy Homecoming.

35 CONTD

CLOSE - BUCKWHEAT

BUCKWHEAT
Sit your butts down!

The students laugh.

BUCKWHEAT (contd)
The theme of this year's coronation is REENERGIZE. Let HOMECOMING BEGIN.

We hear music, the curtains part, the stage lights come up and WE SEE the Mission College dance troupe perform.

36 EXT: ADMINISTRATION BUILDING - NIGHT

SLICE
It's getting kind of cool.

RACHEL
I'm fine.

SLICE
You sure?

RACHEL
Yes.

SLICE
It's getting chilly. How long are you gonna be out here?

RACHEL
Are you trying to get rid of me?

SLICE
It's not like that. I don't want you catching a cold.

RACHEL
And?

SLICE
And what?

RACHEL
And?

SLICE
And it's warmer in my room.

RACHEL
Slice, you ain't no good.

36 CONTD

He starts to laugh.

RACHEL (contd)
What about this?

SLICE
I'll come back after you and I get warmed up.
(he takes Rachel by the hand)
Let's go.

She smiles.

RACHEL
Warmed up, huh.

Slice tells the group he'll be back shortly.

37 INT: CHAPEL - NIGHT

The Senior Court is on the stage. The five ladies dance in full-length, blue-sequinned gowns.

CLOSE - McPHERSON, ODRIE AND CLOUD

They applaud as the Senior Court leaves the stage.

We hear a tremendous roar, Cloud looks puzzled.

ODRIE
It's just the Gammas.

38 ANGLE - GAMMA SECTION

The Gammas, Gammites and Gamma Rays are all standing on the seats, making much noise. The men are barking like dogs (their trademark) while the ladies "meow" like cats.

39 ANGLE - STAGE

The stage goes BLACK. Fog starts to rise from the orchestra pit. WE SEE give women move onto the stage.

There is a buzz throughout the audience as they wait in anticipation for the Gamma Court.

MONTY'S VOICE (OS)
On this planet only a few are chosen, you do or you don't, you will or you won't, Black and Silver does ... Ladies and
(MORE)

39 CONTD

MONTY'S VOICE (contd)
gentlemen, friend and foe, I present Miss Gamma Phi Gamma, Jane Toussaint and her Court.

With a clap of thunder and a ball of fire, the lights come up and the Gamma Court -- Jane, Dina, Kim, Vivian, Velda, break into up-tempo song. Jane has the lead: With the court backing vocals, their choreography would give the Supremes a battle. They look lavish in silver dresses adorned with black ostrich feathers.

38A ANGLE - GAMMA SECTION

The entire section is going wild.

40 ANGLE - THE FELLAS

They are clapping and whistling, so is the rest of the audience.

GRADY
Lawd have mercy.

39A ANGLE - STAGE

The Gamma Court struts to the front of the stage and do several bumps and grinds (serious pelvic thrusts), syncopated to the big beat.

37A CLOSE - PRESIDENT McPHERSON

An embarrassed McPherson covers his face.

CLOSE - CLOUD AND ODRIE

They both are enjoying this.

39B ANGLE - STAGE

The music ends, the Gamma Court freezes, the lights go black.

ANGLE - GAMMA SECTION

The entire section is on their feet, screaming.

GAMMA SECTION
G-PHI-G, G-PHI-G.

ANGLE - DORIS AND LIZZIE

They are not moved at all.

39C ANGLE - STAGE

The lights come back on and the Gamma Court, led by Jane, takes a curtain call. Jane throws kisses to the crowd.

JANE
I love you too! I love you too!

41 INT: SLICE'S ROOM - NIGHT

Slice is straightening up. All the work is being done on Grady's side of the room. He kicks Grady's dirty clothes under the bed. From the closet, Slice pulls out a can of air freshener and gives the room a long, hard blast. The fumes make him and Rachel cough. She opens the windows.

RACHEL
Didya have to use the whole can?

SLICE
Grady doesn't feel at home unless it smells like a locker room.

Slice pulls Rachel towards him and kisses her. Before he can develop this any further, she pushes him away.

RACHEL
We had static with Jane and the Wanna Bees.

SLICE
Yeah, what happened?

RACHEL
The usual.

SLICE
Fuck 'em! I don't give two motherfucks 'bout dem.

RACHEL
Here we go.

SLICE
I don't care.

RACHEL
Don't start. I have my problems with them but with you, it's a crusade. I'm beginning to think you're color struck. Slice, you definitely have a thing against light-skin Blacks.

41 CONTD

SLICE
Rachel, come off it. They are the ones who are color struck. It's them, not me, not me.
(he thinks; sarcastic-ally)
I love octoroon, quadroon mulattoes.
(he laughs)
So, so, so unpure.

RACHEL
Like you're 100% pure. Massa was in your ancestors' slave quarters like everybody else.

SLICE
No! No! No! No white blood in me. My stock is 100% real pure Nubian stock.

RACHEL
You're so silly.

SLICE
On the serious tip. Some of the Wanna Bees are alright. The rest suck.
(he laughs again)
OK, OK. Seriously, if a person is cool with me, I'm cool with them.

RACHEL
You're fulla shit. Anyway, you need to check yourself on that tip.

Rachel sits up and pulls her T-shirt over head. She turns around and lets Slice unsnap her bra. Slice kisses the nape of her neck and slowly works his way (I mean works) down to the base of her spine. Suddenly Slice jumps up.

RACHEL (contd)
What's the matter.

SLICE
Stay put.

Rachel watches him go to the stereo.

RACHEL
Oh no, not again. Last time it was Johnny Mathis.

41 CONTD

Slice removes an album from the rack, puts it on the turntable and jumps into the bed. We hear the intro to the song "Ballad Black." One of those vicious slow jams, the kind that you wanted played when you were in one of those basement, house party-grind against the wall jammies. This song will continue into the next scene.

SLICE
I, I, I, I loooves ya.

RACHEL
You don't have a bit of sense.

They make whoppee.

DISSOLVE TO:

42 INT: STAGE - NIGHT
CLOSE ON - TWO HANDS

placing a silver crown on a head.

ANGLE - PRESIDENT McPHERSON AND MISS MISSION COLLEGE

In SLOW MOTION, McPherson has just crowned Miss Mission College. Over her Snow White dress she wears a maroon cape which flows five feet behind her. In her arms she cradles two dozen red roses. Flash bulbs are going off like mad.

42A INT: STAGE - NIGHT

Still in SLOW MOTION, Miss Mission College walks to the front of the stage as tears stream down her face. Her court, the First and Second Attendants, applaud in the BG. The house lights come up and all the courts come out from the wings to hug her. The show is over.

43 EXT: CHAPEL - NIGHT

The fired-up crowd leaves the chapel.

44 EXT: CAMPUS - NIGHT

Julian takes Jane by the hand as they walk. She is still dressed in her Miss Gamma gown and fur wrap. The campus is packed now, off in the distance we hear chants. As Julian and Jane walk, she is congratulated on her performance.

WE SEE a pep rally/bonfire in progress. They stop to watch as the flames warm the cool autumn evening, throwing a golden glow on the students.

44 CONTD

ANGLE - STUDENTS

The students surround the bonfire led by the cheerleaders in the chants.

STUDENTS
Huckleberry, Blackberry,
Blueberry Pie
V-I-C-T-O-R-Y
You can hit us on our head,
You can knock us off our feet,
But the Mission Tigers can't be beat.
Oh you can't stop the TIGER machine.
No, you can't stop the TIGER machine.
NO! NO! NO! NO!

45 GAMME HOUSE - NIGHT
CLOSE - HAMMERS

Hammers are pounding nails in time to the above cheer.

ANGLE - FLOAT

A half-finished float sits in front of the Gamma House. The Gammas give instructions to the Gammites as they build and decorate the float for tomorrow's parade. They are also helped by the Gamma Rays.

CLOSE - JULIAN AND JANE

as they approach the float.

JULIAN
It looks good, real good. Make sure you glue the tissue paper on tight.

GAMMITES
Yes, Big Brother Almighty.

JULIAN
(to Jane)
Where's the car parked?

Jane smiles and he puts his arms around her. He turns his head and sinks at Half-Pint.

CLOSE - HALF-PINT

He smiles.

46 EXT: MERCEDES-BENZ - NIGHT

Julian is driving on the highway, Jane is snuggled up next to him.

JULIAN
I can't drive with you all over me.

Jane moves closer.

JULIAN (contd)
Did you hear what I said? Do you want me to drive us both to our graves?

JANE
You are no fun.

Jane moves back to her side of the car.

JANE (contd)
My parents sent me some more money. Do you need to borrow any?

JULIAN
No, I don't. And as soon as I get my check I'll pay you back the amount I already owe you.

JANE
I already said you could have it. Keep it, I want to give it to you.

JULIAN
(explodes)
I'm sick of this shit. I don't need your welfare. I gots my own money. You keep yours. Keep your money. Keep your charity.

JANE
I was just trying to help.

JULIAN
Help? Help. Who needs your fucking help. I got my own money.

JANE
Forget you then.

46 CONTD

JULIAN
Keep ya money.
(he thinks)
And another thing, take your car keys back too!

46A EXT: HIGHWAY - NIGHT

The Mercedes accelerates into the night.

47 INT: SLICE'S ROOM - NIGHT

Slice has his arm around Rachel, her head rests upon his shoulder.

SLICE
Watch out.
(he removes his arm from around Rachel)
It was going asleep.

RACHEL
It's getting late. Don't you have to go back?

SLICE
Spend the night.

RACHEL
What about Grady?

SLICE
Don't worry about him.

RACHEL
I have something to tell you.

SLICE
Good or bad?

RACHEL
Good.
(she sits up)
Take a guess.

SLICE
Go on. I have no idea what-soever.

RACHEL
Not even a wild guess? You're hopeless. I'm pledging Delta next semester.

47 CONTD

Slice jumps up!

SLICE
You're what?

RACHEL
I'm going to pledge Delta next semester. I've been to a couple of rushes and if they accept me I'm gonna do it.

SLICE
First Half-Pint, now you. You're kidding. I can't believe it.

RACHEL
Believe it. Believe it. You really know how to spoil a pleasant evening.

SLICE
Me! I didn't bring up pledging.

RACHEL
I must have been sick in the head to think I would have your support.

SLICE
You don't need my support.

RACHEL
I thought I did.

SLICE
Sororities are just as bad as the fraternities.

RACHEL
Slice, this is something that I want to do. You have every right not to like Greeks. But this is another matter.

SLICE
The hell it is. They do something to people. You won't be the same. People change for the worse after they pledge. If I've seen it once, I've seen it a million times.

47 CONTD

RACHEL
I'll be the same Rachel and I will still love you.

SLICE
Uh huh!

Rachel gets up out of the bed and quickly puts on her clothes.

SLICE (contd)
You might as well join the Gamma Rays while you're at it.

Rachel, dressed now, looks at him.

RACHEL
Wait a minute, honey. This has nothing to do with the Gamma Rays, alright? Y'know, I've often wondered if you're with me because I'm the darkest thing on campus, good for your all-the-way-down, pro-Black image.

She closes the door behind her.

CUT TO:

48 INT: JANE'S APARTMENT - NIGHT

Jane opens the door and Julian follows her. He closes the door and jumps all over her. Before Jane knows it, he has half of her clothes off. She laughs as he rolls her panties down her legs. They make love, no that's not it. They are boning, oops, I forgot, boning on da thick plush carpet.

49 INT: PRESIDENT McPHERSON'S BEDROOM - NIGHT

McPherson and Odrie are in bed.

ODRIE
What does Cedar Cloud want?

McPHERSON
He's an errand boy for the Flemisters. Just an errand boy.

ODRIE
It's this divestment issue, isn't it?

49 CONTD

McPHERSON
I believe it is.

ODRIE
Maybe ... Cloud has had his eyes on your job for years. I don't trust that man as far as I can throw him, don't trust him a lick.

McPHERSON
This is tearing the students apart.

ODRIE
It'll work out.

McPHERSON
Something good and wonderful has been happening here at Mission for over a century ...

ODRIE
... and it will continue.

Odrie hugs him.

McPHERSON
I'm old and tired and my faith is wavering.

50 EXT: ADMINISTRATION BUILDING - NIGHT
LOW ANGLE - SLICE

walks in front of Administration Building and looks up at the banners hung from it. He's the lone person there. He sits down, on the steps at his feet is a placard that has been stepped and trampled on. It reads ...

CLOSE - PLACARD

AFRICA WILL BE FREE!!!

FADE OUT.

FADE IN:

TITLE - SATURDAY

51 INT: JANE'S APARTMENT - MORNING
ANGLE - JULIAN AND JANE

Julian and Jane are in the bed. She turns over to see if he is still asleep and nudges him gently. He moans. Jane kisses him gently.

51 CONTD

JANE
Wake up.

He pulls the sheets over his head.

JANE (contd)
Honey, wake up.

Jane pulls the sheets away and kisses him again.

JULIAN
(still sleepy)
What time is it?

JANE
Eight. Are you hungry? I'll make you breakfast.

JULIAN
No thanks. Let me lie here for a couple more minutes.

JANE
I'm a great cook.

JULIAN
I need sleep, not food.

JANE
I'll let you sleep then ... Julian, I want you to come visit me in New Orleans. You'll like it and my parents want to meet you. Especially my father. Daddy is glad you're a Gamma like him.

JULIAN
Don't tell me, ya moms was Miss Gamma.

JANE
How did you know? Did I mention that before?

JULIAN
I took a wild guess.

JANE
I've told them all about you. How you're President of the chapter, also Dean of Pledgees. They wanted to visit for home-coming, but I told them not to
(MORE)

51 CONTD

JANE (contd)
come. I wanted to spend it alone with you. You sure you don't want me to cook you something? It won't take but a hot minute.

He's trying hard not to explode.

JULIAN
Jane, I thank you very much for your hospitality, but I'm not hungry.

JANE
I want to make sure, because it's no bother ... You're not mad at me, are you?

JULIAN
I am not mad.

JANE
Good! Because I don't like it when you're mad ... When do you like me?

JULIAN
What kind of question is that?

JANE
When do you like me?

JULIAN
When you shut up!

JANE
That's not funny, Julian. I'm being serious and you're playing. You never let me in. I want to know what you're thinking, what you're feeling.

JULIAN
Have you ever considered I don't want you to know?

JANE
What are you scared of? ... Do you love me?

JULIAN
Jesus Christ on the cross, can I get twenty more minutes of sleep?

51 CONTD

JANE
Do you love me?

JULIAN
Will you stop pumping me?

JANE
Answer me then.

JULIAN
What do you want me to say? I'm attracted to you, you're attracted to me, boom, we have a good time together.

JANE
That's a start. Let me ask you this. When we first met, started seeing each other and we made sweet love for the first time, did you ever ask yourself "why did she let me?"

He shrugs.

JULIAN
No, I never thought about it.

JANE
I know what I'm doing.

JULIAN
You do?

JANE
I do.

JULIAN
If I eat something will you stop asking me all these questions?

JANE
How do you like your eggs?

Jane smothers his face with kisses.

52-
52A OMIT

53 EXT: MAIN STREET - MORNING

It is a bright and sunny morning. Neighborhood residents, along with the students and alumni of Mission College,

53 CONTD

line both sides of Main Street five feet deep awaiting the homecoming parade. Off in the distance we hear drums.

Over the hilly street appears two motorcycle cops with lights flashing, leading the parade. The music, louder now, is played by a high school band.

ANGLE - PRESIDENT McPHERSON'S CAR

Odrie sits between her husband and Cloud. They are riding in a convertible Lincoln Continental. A sign on the sides of it reads "PRESIDENT McPHERSON, ODRIE McPHERSON and CHAIRMAN OF THE BOARD - MISSION COLLEGE, MR. CEDAR CLOUD. The crowd applauds respectfully and in return they wave.

53A ANGLE - PARADE

The parade continues with a long line of floats and cars. Each organization on campus is represented. WE CATCH GLIMPSES of ROTC, The Math Club, Detroit Alumni Association, Miss Glee Club, etc., etc. Pretty women and handsome men dressed nicely sit on cars and on floats. The floats for the most part belong to the frats. Each one is elaborately decorated in their own colors. Interspersed throughout the parade are various drill teams and marching bands from the local high schools.

53B ANGLE - GAMMA FLOAT

The Gamma Phi Gamma float approaches. It's huge, all done up in black and silver. The Gamma Court sits majestically on thrones waving to the crowd. (Jane, Dina, Kim, Vivian and Velda) throwing black licorice. On each side of the float walk the Gammites. The Gamma Rays and Gammas ride in the back of a pickup truck that pulls the float.

GAMMAS & GAMMA RAYS
G-PHI-G bad as we want to be.
G-PHI-G is the only one for me.

CLOSE - JULIAN AND JANE

Julian and Jane are singing with the others.

53C ANGLE - FELLAS

Behind the Gamma float is Slice, Jordan, Booker T., Monroe, Edge, Rachel, Doris, Lizzie, plus other people. They carry a banner that goes from one side of the street to the other. It reads: McPHERSON DIVEST NOW, SOUTH AFRICA MUST BE FREE. They chant slogans, etc.

53C CONTD

ANGLE - SLICE AND RACHEL

He looks at her.

SLICE
I apologize.

RACHEL
It's not important.

She turns away.

53D ANGLE - CROWD

Some of the crowd start to heckle Slice and his group.

VOICE (OS)
Go back to Africa.

VOICE (OS)
You're all a bunch of communists.

ANGLE - PROTESTERS

Slice and the group continue to march.

53BB ANGLE - GAMMA PICKUP TRUCK

Julian motions to his frat brothers and they jump out of the truck and walk back to protesters. They are joined by the Gammites. They form a wall of black and silver that impedes Slice from Marching forward. It's a stalemate, when in flies Virgil Cloyd. He's wearing an armband that says, "PARADE MARSHAL."

VIRGIL
Slice, you are in direct violation. You need a permit from my office to participate in this parade and you don't have one.

SLICE
We don't need no stinking permits.

JULIAN
You heard what Virgil said. No permit, no parade.

VIRGIL
Julian, I can handle this myself. Give me the banner.

SLICE
We ain't giving you shit.

53BB CONTD

EDGE
That's right, Goddamnit.

SLICE
Look, we pay tuition here like everybody else. You Wanna Bees make me sick.

VIRGIL
Give me the banner.

The Gammas snatch the banner from them. It's a tug-o'-war when we hear it tear. The Gammas cheer and wave the shreds in the air. Slice and Edge try to go after Julian, but are restrained by Jordan, Booker T., Monroe and Rachel. Slice is red hot and is pulled to the ground.

ANGLE - GAMMAS AND GAMMITES

They run triumphantly down the street to catch up with their float.

CLOSE - VIRGIL

VIRGIL
Niggers and flies
I do despise.

54 INT: LOCKER ROOM - DAY

The Mission College football team, with bowed heads, kneel, surrounding their beloved coach. COACH ODOM (who back in his day starred at Mission) is a good head coach, who actually missed his calling. Coach Odom would have been a great preacher. He leads his squad in The Lord's Prayer.

COACH ODOM
Our Father who art in heaven,
Hallowed be Thy name.
Thy Kingdom come. Thy will be
done on earth as it is in heaven.
Give us this day, our daily bread
And forgive us our trespasses as
we forgive those who trespass
against us. And lead us not into
temptation, but deliver us from evil.
For thine is the Kingdom and the
Power and the Glory, forever.
AMEN!

The team rises and begins to clap, shouting:

54 CONTD

TIGERS
FIRED UP! FIRED UP! FIRED UP!

Coach Odom moves to the front of the cramped, dingy and dusty locker room. A heavenly light shines through the windows. He raises his hands and a hush falls over the locker room. Service has begun.

COACH ODOM
Men, we have gathered here today to do a job. God explained to Jonah that the essence of love is to labor for something and to make something grow, that love and labor are inseparable. One loves that for which one labors and one labors for that which one loves. When we step out on that gridiron, it's what we've labored for all week. I want every man to think about his responsibilities, his role. This is a team made up of sixty-five players and it will take a total effort by a committed, dedicated never-say-die, never-give-up group of sixty-five individuals who have come together as one to win this battle. I don't have to tell you that the stands are packed with your friends, classmates, your family. Alumni have traveled from near and far. I won't even mention that your lady friends will be watching.

FOOTBALL TEAM
Yes, Jesus.

Coach Odom has caugh- the "spirit" and he begins to strut like he's on the pulpit. The team is his congregation. It's call and response.

COACH ODOM
Do you want to let them down?

TIGERS
Hell no!

COACH ODOM
Do you want to make a bad representation of Mission College?

54 CONTD

TIGERS
Hell no!

COACH ODOM
Do you want to lose homecoming for the fourth year in a row?

TIGERS
Hell no!

COACH ODOM
Do you want me to lose my job?

TIGERS
Hell no!

COACH ODOM
Do you like Satan?

TIGERS
Hell no.

COACH ODOM
Well, Satan is in the other locker room. Today Satan is in the white jerseys. Can I get a witness?

TIGERS
Thank you, Jesus! Amen!

COACH ODUM
I want intensity!

TIGERS
Oh yeah!

COACH ODOM
I want reckless abandon!

TIGERS
Oh yeah!

COACH ODOM
Remember this is Mission College. Now go out there and kick some butt.

The players butt helmets, shoulder pads, practically kill each other.

The Tigers, worked up to a frenzy, charge out of the locker room, sweeping Coach Odom up along with them.

55 INT: RUNWAY - DAY

The Tigers fire down the runway (screaming like Banshees) in the bowels of the stadium to the playing field.

56 EXT: PLAYERS' ENTRANCE - DAY

The cute and leggy cheerleaders hold up a large banner that reads, "TO BEAT US IS MISSION IMPOSSIBLE." POW!!! The Tigers tear through it out to the field.

57 ANGLE - MISSION COLLEGE BAND

The Mission College Marching Band strikes up the school fight song.

58 ANGLE - STANDS

It's jam-packed and everyone rises to sing.

59 ANGLE - McPHERSON, ODRIE AND CLOUD

President McPherson stands at his seat and turns to lead the homecoming crowd in the fight song. Cloud and Odrie watch, amused at his show of exuberance.

60 CLOSE - RACHEL, DORIS AND LIZZIE

They too are singing.

61 ANGLE - SLICE, JORDAN, BOOKER T., MONROE AND EDGE

A canteen filled with wine is passed down. Each one takes a nip. Jordan gives it to Booker T. who raises it to his lips and takes a long swallow. All four watch him. Jordan nudges him, then grabs the canteen.

JORDAN
This has to last until kick-off.

BOOKER T.
Fired up Mission.

62 CLOSE - FOOTBALL ON KICKING TEE

A foot COMES INTO FRAME in SLOW MOTION.

63 ANGLE - FOOTBALL FIELD

Mission College has won the coin toss, the visiting team in the white jerseys has just kicked off. Mission's return man catches the ball at the 20, follows his wall of blockers up the middle, then veers outside to the sideline, eluding the onrushing tacklers. The kicker

63 CONTD

is the last man between him and the end zone. He gives him a head and shoulder fake, the kicker goes for it, diving at air. He races into the end zone.

TOUCHDOWN!!!

64 ANGLE - MISSION BENCH

The entire Mission team leaves the bench to dance in the end zone.

58A ANGLE - STANDS

The crowd is in an uproar.

60A ANGLE - RACHEL, DORIS AND LIZZIE

Doris hugs Rachel and Lizzie.

61A ANGLE - SLICE AND HIS BOYS

Slice gives Monroe, Booker T., Edge and Jordan low, medium and high fives.

59A ANGLE - PRESIDENT McPHERSON, ODRIE AND CLOUD

Cloud shakes McPherson's hand, who's beaming. Odrie is reserved, she's seen this before.

ODRIE
It's just the first quarter.

63A ANGLE - UP FIELD GOAL UPRIGHTS

The football is kicked straight and true through the uprights. The extra point is good.

65 CLOSE - SCOREBOARD

It reads: HOME 7 - VISITORS 0

63B ANGLE - FOOTBALL FIELD

The visitors have turned on their bruising ground game. Play after play, the ball is handed off to their 240-pound fullback.

The fullback takes it up the middle seven, eight yards a clip. It takes four, five, six Mission defenders to bring him to the ground.

66 CLOSE - GRADY

on sidelines.

66 CONTD

GRADY
Big D. Big D.

61B CLOSE - SLICE

SLICE
Somebody stop that guy.

63C ANGLE - FOOTBALL FIELD

The ball is handed off to the fullback once again. He barrels into the end zone with people hanging all over him.

63AA CLOSE - REFEREE

The ref raises his arms.

TOUCHDOWN!

65A CLOSE - SCOREBOARD

It reads: HOME 7 - VISITORS 7

PA ANNOUNCER (OS)
That's the end of the first quarter.

58B/C ANGLE - CROWD

A group of students jump up and yell.

SECTION #1
This is section #1, #1, #1, #1
this is section #1
where the hell is #2?

Another group of students stand up and respond.

SECTION #2
This is section #2, #2, #2, #2
this is section #2
where the hell is #3?

No one stands to answer and everyone laughs.

56A ANGLE - CHEERLEADERS

The cheerleaders, all endowed with long lean legs and healthy breasts, pick up their pompoms.

CHEERLEADERS
Peanuts, Popcorn
Sis, Boom Bah
Mission, Mission
Rah, Rah, Rah

56A CONTD

They end it with splits, handstands, cartwheels, etc.

63D ANGLE - FOOTBALL FIELD

A wide receiver for the visiting team catches a pass over the middle. He's hit instantly to two linebackers and slumps to the ground like a 50-pound bag of potatoes.

66A CLOSE - GRADY

on sidelines.

GRADY
Way to stick, way to stick.

58D ANGLE - STANDS

The crowd cheers.

CROWD
I said whoops up-side da head
said whoops up-side da head
I said whoops up-side da head
said whoops up-side da head.

63E OMIT
63F OMIT
61C OMIT
63G OMIT

63H ANGLE - FOOTBALL FIELD

The tide has turned. The visitors have the momentum: Mission starts to fall apart at the seams like a 14th Street suit. They drop passes, miss tackles, commit stupid penalties and fumble the ball.

A split end for the visitors catches a 60-yard bomb.

TOUCHDOWN!

65B CLOSE - SCOREBOARD

It reads: HOME 7 - VISITORS 14

61A CLOSE - SLICE

SLICE
It don't mean a thing. It's early, don't mean a thing.

59B CLOSE - McPHERSON

McPHERSON
It's still early.

56B ANGLE - CHEERLEADERS

CHEERLEADERS
Push 'em back, Push 'em back
harder, harder.
Push 'em back, Push 'em back
harder, harder.

63I ANGLE - FOOTBALL FIELD

Mission's quarterback is back to pass when he's hit from behind, jarring the ball loose. A huge lineman scoops up the pigskin and rambles into the end zone and spikes it.

TOUCHDOWN!

65C CLOSE - SCOREBOARD

It reads: HOME 7 - VISITORS 21

60C ANGLE - RACHEL AND DORIS

DORIS
Where's the blocking? Who let
that monster breeze in so he
could clobber Jimmy? I can
pass block better than that.

RACHEL
Me too!

61E ANGLE - SLICE

SLICE
What's going on? Pass the wine.

57A ANGLE - BAND

The drum major has the band strike up the fight song.

59C ANGLE - McPHERSON, ODRIE AND CLOUD

CLOUD
Doesn't look good.

McPHERSON
Mission never says die.

61F ANGLE - SLICE

Slice stands up and begins to hand out leaflets about divestment.

63J ANGLE - FOOTBALL FIELD

The Mission punter is back in the end zone when the ball is snapped. Before he can get the kick away, the visitors come surging in and block the punt. The ball goes straight into the air and they fall on it in the end zone.

61G ANGLE - SLICE AND HIS BOYS

SLICE
(he yells)
Son of a bitch. What the fuck is going on? I've been here for four years and we've lost every homecoming. You're playing like a bunch of ...

SMACK!

Someone has hit Slice upside the head with his leaflet balled up. He turns around to see who did it.

VOICE (OS)
Down in front.

ANOTHER VOICE (OS)
Go back to Niger, Nigger.

SLICE
Whoever threw that ain't got no mother.

The Fellas laugh.

Slice turns back around. SMACK! SMACK! He's hit twice upside the head again. Slice takes a leaflet, crumbles it up and fires in the general direction of where he thinks the culprit is. Monroe, Jordan, Booker T. and Edge pick up the cue. In a flash the stands are engaged in a free-for-all. What football game?

59D ANGLE - McPHERSON, ODRIE AND CLOUD

McPHERSON
I think it's time for us to leave.

CUT TO:

67 INT: McPHERSON'S OFFICE - DAY

Cloud stands by the window as McPherson walks to Slice, who is seated.

McPHERSON
Vaughn Dunlap.

SLICE
Yes, President McPherson?

McPHERSON
Where did you get the name Slice?

SLICE
Just a nickname, that's all.

McPHERSON
Anyway, Vaughn, you have been a good student for four years, you've grown into a fine young man.

SLICE
Thank you.

McPHERSON
That's why I'm surprised about your recent activities.

SLICE
Oh that.

McPHERSON
You've become a disruptive force on this campus. You're hindering people from getting an education.

Cloud walks from the window to Slice's chair.

CLOUD
Let me make it plain.
(he leans over Slice for emphasis)
Young man, you don't really have a choice. If you continue your antics you'll be expelled, plain and simple, short and sweet.

Cloud looks at McPherson. The President is peeved; he feels that Cloud has overstepped his boundaries.

67 CONTD

McPHERSON
This is Cedar Cloud. Chairman of the Board of Trustees ... What he says is true.

Slice stands up.

SLICE
True! He doesn't even know the meaning of the word. People like you kill me. So you marched with King. So what? That was more than twenty years ago. Black people are still catching hell the world over in 1987.

McPHERSON
There has been progress.

SLICE
Says who? There is no way in hell you can defend not divesting totally. No ifs, ands or buts.

CLOUD
It's your tactics, methods that are being questioned.

McPHERSON
You can't hinder the student body receiving their education. An education that they paid for.

SLICE
I'll do what I have to do.

CLOUD
So will I. Y'know, you have a lot of living to do. You are young. I had classmates here at Mission just like you. Now they're old and bitter people.

SLICE
You still don't understand, do you?

McPHERSON
Make us understand.

Slice looks at the President and sees that it is a sincere request.

67 CONTD

SLICE
The struggle for equality is an ongoing thing. It shouldn't stop, no matter how successful, famous or rich you become. What the two of you, or better yet, what anybody has done in the past is great. They are to be commended. But what I'm talking 'bout is don't let it stop there. Keep going.

President McPherson looks at Slice; he's actually quite proud of him.

McPHERSON
You're a good speaker.

CLOUD
And what he says doesn't make a bit of sense.

Slice shakes his head in disbelief.

SLICE
Anything else?

President McPherson looks at Cloud who says nothing.

McPHERSON
You may go.

CLOUD
We'll be watching.

SLICE
So will I.

Slice leaves the room.

ANGLE - McPHERSON AND CLOUD

CLOUD
I've seen his kind before. He'll knuckle.

McPHERSON
I don't know, his father was a militant too. He raised sand here back in the '60s.

68 INT: SLICE'S ROOM - DAY

Slice enters the room and Grady is on his bed.

68 CONTD

GRADY
(almost apologetic)
I'm sorry 'bout the game.

SLICE
We gave it the ole Mission College try.

GRADY
No we didn't.

SLICE
So I lied.

They both laugh. Grady moves to his bed, props two pillows under his leg and lies down. Slice grabs the phone and dials.

SLICE (contd)
Did Rachel call?

GRADY
Not since I been here.

The phone rings but no answer. Slice hangs up and calls again. He presses the receiver against his ear, it rings, rings and rings some mo'. He lies down and looks at Grady with his leg propped up.

69 INT: RACHEL'S ROOM - DAY

The phone is ringing and we can hear the jingling of keys in the door. The lock turns and Rachel runs for the phone. As she grasps for it, the ringing stops.

RACHEL
Shoot!

Doris and Lizzie follow her.

RACHEL (contd)
I bet that was Slice.

DORIS
If it was, he'll call back.

RACHEL
Let him call.

DORIS
That doesn't sound like the president of the Slice Dunlap Fan Club.

69 CONTD

LIZZIE
Yeah.

RACHEL
I handed in my resignation. Girl, it's like what you said, four years I've been tagging behind him like a puppy.

DORIS
Forget what I said.

RACHEL
Naw, naw, you were right. I told about me pledging and he went off.

DORIS
So that's what happened.

LIZZIE
You pledge? That's a surprise.

RACHEL
It shouldn't be. I've always wanted to.

DORIS
Since when?

RACHEL
Since I got here. I have a sense of who I am. I'm not joining for status. I honestly feel I can do some good. Not all Greeks are like the Gammas.

DORIS
Why wait until your senior year?

RACHEL
I was afraid of what Slice would think of me.

DORIS
What we do for men.

LIZZIE
Which brings us to Louis.

RACHEL
Your lover man.

69 CONTD

LIZZIE
I got rid of that boy. He was getting on my last nerve.

RACHEL
What?

LIZZIE
Shaky as they come. He would tell me A,B,C, then go turn around and do X,Y.Z.

DORIS
I thought you kiss the ground he walks on.

LIZZIE
Told him the deal and he's still sniffing around.

RACHEL
Can we have one conversation that doesn't include men?

DORIS
For real.

They laugh.

70 INT: SLICE'S ROOM - DAY

Both Slice and Grady are resting on their beds.

GRADY
You got it bad and that ain't good.

SLICE
Hah! Hah!

GRADY
Take it from a pro. The next time you see Rachel, grab her by the neck and shake her up. She'll do right then.

SLICE
Those Neanderthal Man tactics may work in Way Wayback, Alabama with those tackheads you're accustomed to, but forget it. I've never hit a woman in my life.

70 CONTD

GRADY
Who said hit? I was talkin' 'bout a little shaking.

There's a knock on the door. Before they can say "who is it?" Jordan, Booker T., Edge and Monroe barge in. It's The Fellas, da-dum!

SLICE
(sarcastically)
C'mon in.

GRADY
Make yourself right at home.

Monroe and Edge sit on Slice's bed, Jordan and Booker T. on Grady's.

SLICE
What's up?

MONROE
We were sitting around in my room when we decided to get something to eat.

SLICE
I'm starving like Marvin.

GRADY
Me too.

MONROE
I have to be back in time for rehearsal. So let's go.

JORDAN
Wait a minute, wait a minute. Slice, I hear McPherson called you in on the carpet. Whaddup?

SLICE
Dag. Who told ya?

JORDAN
You know you can't hide anything from your boys.

BOOKER T.
Holding out on us. So what that be about?

70 CONTD

SLICE
McPherson is on me about this South Africa thing.

BOOKER T.
I knew it. I knew it.

MONROE
What else?

SLICE
He also tried to scare me by threatening me with expulsion, kicking me out.

GRADY
What did I tell ya.

BOOKER T.
Scare. That isn't no threat. That's a promise.

SLICE
I doubt it. Look, y'all are suppose to be my boys, right?

THE FELLAS
Right.

SLICE
We all agree that Mission has to divest, right?

The Fellas don't answer so quickly this time.

SLICE (contd)
Right?

THE FELLAS
Right.

SLICE
Then that's it. We have to do something big. I don't know what it is yet, but something to let McPherson, the administration and the world know that apartheid is a crime, and we won't be a part of it. I need you. The rest of these okey-dokey Negroes are too worried about getting a gig. But you,

(MORE)

70 CONTD

SLICE (contd)
I need your back. If you ain't down you're all a bunch of foot-shufflin', Wanna-Be-White Uncle Toms.

The tension in the air could only be sliced with a "Texas chain saw."

BOOKER T.
Slice, I love you like my brother, but shit. What's wrong with wanting to get a nice job? My daddy and moms slaved all their damn life to send my black ass to school. My pops can't even stand up straight, he's bent over so long. Do you know how many loads of white folks' laundry my moms has washed, ironed and folded?

SLICE
Do you think I got bank?

BOOKER T.
I'm not finished. I'm the first one ever in my family to go to college. Do you realize what that means? The motherfucking first ever. All my family has always been sharecroppers, since slavery.

SLICE
And apartheid is slavery.

BOOKER T.
You can do what you want to do. I ain't throwing it away for nobody, not you, not Bishop Tutu, not even Jesus Christ himself on the cross.

Slice looks for sympathy elsewhere. The Fellas turn away. He finds none. They do not look him in the eyes.

SLICE
Don't leave me hanging.

This falls upon deaf ears.

SLICE (contd)
McPherson is bluffing.

70 CONTD

Grady gets up off his bed using his crutches for support.

GRADY
Slice, in life there are times to be quiet, to shut the fuck up. This is one of them.

All of the Fellas walk.

SLICE
(yelling)
So that's the way it is, huh? Bet. That's a bet. Later for you cheese-eating niggers. Fuck y'all.

Slice slams the door.

ANGLE - DOOR

Grady opens the door and the Fellas stand behind him. Slice looks up.

SLICE
What do you two-face back-stabbers want?

GRADY
We want to know if revolution-aries eat Church's Fried Chicken?

71 EXT: CAMPUS PARKING LOT - DAY

WE TRACK with the Fellas in the parking lot past the Wanna Bees and their Volvos, BMWs, Porsches, and Mercedes.

ANGLE - 1972 FORD

The Fellas pile into Booker T.'s Ford. They are taunted by the Wanna Bees, some words are exchanged. Booker T. floors the pedal, then steps on the brakes, coming inches within hitting a new BMW. The Wanna Bees quiet down after that. As they pull off, they give them the finger.

INT: 1972 FORD

Booker T. is behind the steering wheel of his beat-up car, which is also badly in need of a wash. Detroit didn't build this car to ride six comfortably, they're jammed into it. Slice and Grady sit up front with Jordan, Monroe and Edge in the rear. Slice turns on the radio and the knob comes off in his hand.

71 CONTD

SLICE
Booker T., when are you going to fix this raggedy-ass car?

BOOKER T.
What's wrong with it? It runs like a stocking.

He pats the dashboard like a person would pat his dog on the head.

BOOKER T. (contd)
And furthermore, you wouldn't believe how many females I done boned in that there back seat.

JORDAN
Hold up. Get a new word, you're running boning.

BOOKER T.
Like what?

JORDAN
Blend, no more bone, blend.

BOOKER T.
Bet. You wouldn't believe how many females I done blended in that there back seat.

JORDAN
You're right. We wouldn't believe it.

BOOKER T.
It can never be said that Booker T. Washington didn't satisfy a woman. I lay much pipe.

JORDAN
If that's so, how come I haven't seen you with a female this semester.

BOOKER T.
I'm taking a rest.

They laugh.

71 CONTD

MONROE
That's all you guys think about.

JORDAN
Yeah, right.

They all turn to look at Monroe. Rarely does he ever voice his opinion.

EDGE
What do you want us to think about?

SLICE
World affairs?

JORDAN
The economy?

GRADY
Who's gonna win the Super Bowl?

MONROE
I just get tired of you talking about women.

BOOKER T.
You ought to try it some time.

SLICE
Beats singing.

EDGE
That's right, Goddamnit.

MONROE
And that's another thing.

SLICE, GRADY, JORDAN
BOOKER T., & EDGE
(in unison)
Shut up.

72 EXT: CHURCH'S FRIED CHICKEN - DAY

The embattled Ford drives up into the parking lot. One by one the crammed bodies emerge.

73 INT: CHURCH'S FRIED CHICKEN - DAY

Heads turn as Slice leads the way up to the counter.

73 CONTD

COUNTER GIRL
Welcome to Church's Fried Chicken, may I help you?

They order.

73A ANGLE - TABLE

In the corner sits a group of local yokels. These six guys appear to be in their twenties. LEEDS, the smallest one, is the leader. They stare in the direction of Slice and company. All six wear Jerri curls, some have those plastic caps on their heads to keep their curls moist. (Looks like shower caps but in loud, bright colors.)

ANGLE - COUNTER

Monroe notices them.

MONROE
I think we better eat somewhere else.

GRADY
Bye!

They sit down at a table.

ANGLE - TABLE

JORDAN
You see any salt?

BOOKER T.
Over there.

Jordan gets up from his seat and looks for the salt. He tries several shakers, but they are empty. He sees one on the table where the locals sit.

ANGLE - LOCALS' TABLE

JORDAN
Can I borrow the salt, please?

LEEDS
We ain't finished.

JORDAN
When will you be finished?

LEEDS
What time is it?

73A CONTD

Jordan shakes his head and goes back to his seat.

ANGLE - SLICE'S TABLE

GRADY
Where's the salt?

JORDAN
Bad for you, gives you high blood pressure.

ANGLE - LOCALS' TABLE

LEEDS
(effeminate voice)
Yoo-hoo!

He holds up the salt shaker.

ANGLE - SLICE'S TABLE

They all look at Leeds.

JORDAN
Let's not get into any static.

They continue eating, trying to ignore the taunts.

BOOKER T.
Slice, how's Rachel?

SLICE
She's doin' fine.

LEEDS (OS)
Yoo-hoo! Over here.

GRADY
What do you want.

ANGLE - LOCALS' TABLE

LEEDS
(effeminate voice)
Do you boys go to Mission?

GRADY (OS)
Yeah.

LEEDS
(effeminate voice)
Is it true what they say about Mission men?

The locals scream.

73A CONTD

ANGLE - SLICE'S TABLE

Grady begins to rise. Slice holds him back.

SLICE
Let's go.

They get up and leave, the locals are close behind.

74 EXT: CHURCH'S PARKING LOT - DAY

As they leave Church's, Slice turns around and confronts them.

SLICE
Brother, what do you want?

SPOON
We ain't kin.

LEEDS
And we're not your brothers. How come you college mother-fuckers think you run every-thing?

BOOKER T.
Is there a problem here?

SPOON
Big problems.

MOSES
I heard that.

LEEDS
You come into our town year after year and take over. We were born here, been here, will be here all of our lives, and can't find work 'cuz of you.

MONROE
Slice, let's go.

LEEDS
We may not have your ed-u-ca-tion, but we ain't dirt either.

SLICE
Nobody said all that.

74 CONTD

LEEDS
You Mission punks are always talking down to us.

SLICE
I'm sorry you feel that way, I really am.

They walk towards the Ford, Grady watches over his shoulder just in case.

LEEDS
Are you Black?

Those three words stop Slice in his tracks.

ERIC
Take a look in the mirror.

Slice walks up to Leeds, he's right in his face. The Fellas follow.

SLICE
You got a legitimate beef, but it's not with us.

LEEDS
Who then?

SLICE
Don't <u>ever</u> question whether I'm Black. In fact, I was gonna ask your country, BAMA ass, why do you put those jerri-curl, drip-drip chemicals in your black nappy hair?

EDGE
That's right, Goddamnit.

SLICE
And on top of that, come out in public with those plastic shower caps on your head.

JORDAN
Just like a bitch.

MOSES
Who you calling a bitch?

BOOKER T.
If the shoe fits.

74 CONTD

Leeds steps back, trying to take back the upper hand that the local yokels have obviously lost.

LEEDS
I betcha you niggers think y'all are white. College don't mean shit, you'll always be niggers, always, just like us.

SLICE
You're not niggers.

The Fellas leave, walking backwards, though; you never turn your back.

75 INT: 1972 FORD - DAY

There is an uneasy silence as they ride back to campus. Those verbal attacks by the locals really burned their ears. Monroe breaks the ice.

MONROE
Do we really act like that?

JORDAN
My name is Bennett. I'm not in it.

MONROE
You know, what that guy was saying about us.

SLICE
We're not Wanna Bees.

BOOKER T.
They were ignorant.

MONROE
I don't think so.

GRADY
Look, motherfuckers got to try and start to better themselves. Just like we're trying to do.

MONROE
Maybe they've tried and given up.

75 CONTD

JORDAN
Grady, you think everything is always so simple.

GRADY
Hell, yeah. You work or you starve. I want to eat sirloin.

SLICE
The guy was right.

Monroe looks at Grady.

MONROE
Told you.

GRADY
What does he know?

MONROE
Can't you drive any faster? I'm going to be late for Glee Club practice.

BOOKER TO.
Hold your horses.

MONROE
You guys have made me late three times already.

BOOKER T.
Monroe, do you sing solo?

MONROE
Yes.

BOOKER T.
So low we can't hear you?

The Fellas scream.

BOOKER T. (contd)
Do you sing tenor?

MONROE
Yes.

BOOKER T.
Good, go sing ten or fifteen miles away from here.

The Fellas have tears in their eyes.

76 EXT: STREET - DAY

The Ford passes by and disappears around a curve.

77 INT: FORD - DAY

SLICE
Slow up. It's Julian.

77A ANGLE - JULIAN AND JANE

WE SEE MOVING POV of them walking.

INT: FORD - DAY

SLICE
I'm getting out.

MONROE
Me too. You guys have made me late again. Darn it.

Slice and Monroe jump out. Monroe runs by Julian and Jane in a sprint.

GRADY
We'll wait.

ANGLE - SLICE, JULIAN AND JANE

SLICE
I got a few things you should know.

Slice glances at Jane who is stuck to Julian's side as if she'll be the one to protect him if there is any trouble.

SLICE (contd)
Jane, can you excuse us?

She looks at Julian.

JULIAN
I'll be with you in a second. Go on.

Jane reluctantly walks over to the side. They both look at her until she's out of hearing distance.

JULIAN (contd)
Yeah, what is it?

SLICE
You're Dean of Pledgees, you have juice. My cousin will be a Gamma man in the morning. You will see to this.

77A CONTD

JULIAN
I've heard better threats before.

SLICE
Julian, you are a simple, weak motherfucker, but that's beside the point. Don't mess over Half-Pint.

JULIAN
I'll look out for him alright. Y'know me and you are gonna come to blows.

SLICE
C'mon with it.

JANE (OS)
Julian, let's go. He's not worth it.

JULIAN
You talk more shit than a little bit. Back to Mother Africa, that's bullshit. We're all Black Americans. You don't know a Goddamn thing 'Bout Africa. I'm from Chi-town. So go Watusi ya monkeyass back to Africa if you want to.

Julian and Jane leave.

CLOSE - SLICE

Slice shakes his head.

SLICE
(mutters)
Wake up.

78 INT: CHAPEL - DAY

Monroe runs down the aisle up to the stage.

ANGLE - STAGE

The Mission College Glee Club is in place, warming up. Monroe tries to slink onto his spot, but no. He's caught by the director of the Glee Club, DR. BAGLEY. He's on Monroe like white on rice, stink on shit, yeah, I know you get the picture.

78 CONTD

DR. BAGLEY
Young man, why are you late again?

MONROE
I ...

Dr. Bagley doesn't even let him start.

DR. BAGLEY
See me in my office immediately after rehearsal ... Now that Mr. Leaves is here we can begin. First number.

The Glee Club performs the song "Betelehemu" along with special guest star, OLATUNJI.

79 EXT: CAFETERIA - DAY

This space outside the cafeteria is jam-packed. The students, most of them women, are here to see the Greek show. A Greek show is an event where each fraternity do their steps, their marches. Each step is accompanied by a song or a rap boasting about the uniqueness of their own particular fraternity. Almost all in particular are about their sexual prowess. This is what attracts the females. Even though the gestures and language are "nasty," every time there is a Greek show the females will be there.

ANGLE - BUCKWHEAT

BUCKWHEAT
Here's the event we've all been waiting for. The highlight of every Homecoming ... The Greek show.

The students applaud.

BUCKWHEAT (contd)
First off I present those gentlemen of black and gold. You know who I'm talkin' 'bout. The one and only Alpha Phi Alpha.

WE SEE Alpha Phi Alpha do the "Alpha Train." Kappa Alpha Psi do "He was a Gladiator, he was glad he ate her." They also do a number with red and white candy-striped canes and WE SEE the men of blood and thunder, Omega Psi Phi. This frat has a nationwide rep as the nastiest of the nasty. Their classics are "Ah Tit-Tit," (they run into the audience at the end of the song, squeezing

79 CONTD

young, plump, firm breasts), and the ultimate show-stopper, "Pass da Pussy Please." You've got to see this one to believe it.

Finally the Gammas take the stage. They all wear black capes and masks a la Zoro.

ANGLE - CROWD

WE SEE Slice and the Fellas move in and out of the crowd. Something is going on.

ANGLE - GAMMAS

The Gammas are stepping, Julian is getting off. They finish and the crowd applauds. When we hear ...

FELLAS
Brothers, march.

The crowd makes an opening for Slice, Grady, Jordan, Booker T., Monroe, Grady and Edge. They step into the circle doing a very exaggerated mockery of a frat step. The Gammas are furious as the crowd roars with laughter. The Fellas are shouting.

FELLAS (contd)
Daddy Long Stroke, ooo, ooo
Daddy Long Stroke, ooo, ooo
Daddy Long Stroke, ooo, ooo

SLICE
Brothers, halt.

FELLAS
Shoot the juice, shoot the juice
shoot, shoot, shoot the juice.

By now the crowd is screaming. The Fellas have succeeded in making total fools out of the Greeks, especially the Gammas, who stand there completely embarrassed. Big Brother Almighty can no longer take it. He moves towards Slice.

SLICE
Brothers, halt. Ladies and gentlemen. We, the brothers of Fella Phi Fella are the baddest motherfuckers on this campus. Not that Alphas, not the Qs or Kappas and definitely not the Gammas.

79 CONTD

The crowd starts to bark.

SLICE (contd)
And to prove it, I challenge the Gamma Dogs.

JULIAN
The Gamma Dogs accept.

SLICE
Good. I knew you would. I expected no less.

JULIAN
We're down for anything.

SLICE
Everybody knows the greatest lovers are the frats. And we Fellas Phi Fellas are it.

JULIAN
Then why are your women so black and ugly.

The Gammas laugh.

SLICE
This is the big-dick Olympics.

Now the crowd is in a delirium. Slice tries to quiet them down.

SLICE (contd)
You heard right. We challenge you. Whip it out.

The Gammas are on the spot and don't know what to do.

JULIAN
We'll give you the honor of going first.

SLICE
No heart, huh? Brothers, whip it out.

ANGLE - FELLAS

The Fellas unzip their pants and pull out foot-long knockwursts and run around.

79 CONTD

The crowd completely loses it and Julian and the Gammas have lost face. To save it, Julian takes a wild swing at Slice, fights break out, and Edge pulls out a stink bomb and boy, does it smell. Everybody makes a mad dash, beats it. In a matter of seconds the area is cleared.

80 EXT: ROOFTOP - DUSK

The Gammites are on the roof of the library. Behind them the sun sets in an orange and purple haze. It's the magic hour. They sit and stare at the sunset, tense and silent, for they know the moment is fast approaching. The moment when the Gammas will come for them tc commence The Death March.

DOUBLE RUBBER
This is it. I hope we make it. We should, shouldn't we?

SLIM DADDY
Of course, stop thinking negative.

DOUBLE RUBBER
I've done everything I've been told. There should be no reason for me not to make it.

SIR NOSE
We all have.

DOO-DOO BREATH
I'm scared.

Yoda rises.

YODA
We're all scared. But remember these past weeks. We have dressed alike, eaten, slept, lived together. We have become one, that's the true meaning of fraternity. I know what we had to go through is bullshit, but it's just a test, hurdles put in our path only to be leaped.

The rest of the Gammites rise in a circle and touch hands lifted to the sky.

GAMMITES
We act ns one
brother to brother
(MORE)

80 CONTD

GAMMITES (contd)
together or never
Gamma Phi Gamma
From the nipple
to the bottle.

81 INT: GAMMA HOUSE - NIGHT

Julian is leading the Gammas in a meeting.

JULIAN
They are gonna pay.

BIG BROTHER GEN. PATTON
The payback is a mutha!

BIG BROTHER LANCE
When?

BIG BROTHER X-RAY VISION
Fire 'em up.

JULIAN
We'll get 'em, and leave Slice
for me. Everybody cool out.
(he continues)
Tonight is the Death March and
please, let's try to adhere to
the rules and regulations as so
stated in your Gamma good book.

Julian winks at his brothers.

BIG BROTHER GEN. PATTON
Aw shit, I was just getting
accustomed to whipping some ass.

He swings "Big Bertha."

BIG BROTHER X-RAY VISION
Till next semester is a long
time to wait.

JULIAN
I understand, y'all want to
strike blows in the name of
Gamma, but use some discretion.
All we need is to be put on
probation again.

The Gammas grumble.

JULIAN (contd)
Is this understood?

81 CONTD

BIG BROTHER GEN. PATTON
Yes.

JULIAN
Good. The Gamma Rays will be giving a set after the Gammites go over. Your attendance is mandatory.

BIG BROTHER LANCE
I'll be there, but it's time for some new Gamma Rays.

BIG BROTHER DR. FEELGOOD
Let's clean house, put their tired, sorry butts on waivers.

JULIAN
What's wrong with the Gamma Rays?

BIG BROTHER DR. FEELGOOD
These babes are too sometimey, no gusto.

BIG BROTHER CHUCKY
We need babes who will bleed black and silver.

BIG BROTHER GEN. PATTON
They don't make 'em like they used to. Now Sheila, that was a true Gamma Ray, do anything I'd ask, anything.

BIG BROTHER LANCE
Anything?

BIG BROTHER GEN. PATTON
Any-thing?

The Gammas bark.

BIG BROTHER DR. FEELGOOD
Julian, you aren't complaining 'cuz you got the best one.

JULIAN
Me?

BIG BROTHER DR. FEELGOOD
Yeah, you! Jane is good to go.

BIG BROTHER LANCE
The finest too.

81 CONTD

BIG BROTHER X-RAY VISION
What I wouldn't do to get some of that. I'd run my hands through her long, long hair all night long.

He sings.

BIG BROTHER CHUCKY
Why must you be like that? Always chase the cat.

THE GAMMAS
Must be the dog in you.

The Gammas laugh.

JULIAN
I'm getting ready to cut her loose. Jane is wearing on me.

BIG BROTHER LANCE
You're illing.

BIG BROTHER X-RAY VISION
You dog, you. I hear she looooves you ...

BIG BROTHER CHUCKY
Already picked your kid's name.

BIG BROTHER X-RAY VISION
Bad, bad crib, cold crushin' Mercedes joint ...

BIG BROTHER LANCE
Cash dollar bills ...

BIG BROTHER GEN. PATTON
Green eyes. Me and her would make some pretty babies.

JULIAN
OK. OK. After tonight anyone who wants her can have her, I'm giving her away.

The Gammas argue over who will be the one.

JULIAN
Hold up. Hold up. Start putting the word out for new Gamma Rays.

82 INT: PRESIDENT'S DEN - NIGHT

McPherson and Cloud are sitting next to each other, drinking coffee. Suddenly the President gets up and goes back, smiling, holding a bottle of expensive Scotch. McPherson breaks the seal and pours a nip into each cup.

CLOUD
Breaking out the good stuff.

President McPherson pulls his chair up closer to Cloud.

McPHERSON
This is as good a time as any.

CLOUD
This Slice character is going to be a problem.

McPHERSON
I don't think so. He's a very intelligent man. He knows the score.

CLOUD
Good, I hope you do. Mission has had seven Presidents, do you want to go down in history as the last?

McPHERSON
Some more?

Cloud nods and McPherson replenishes both cups.

McPHERSON (contd)
I wouldn't be the last, no, not at all. Not as long as you're on the Board.

CLOUD
You are old, your day has come and passed. Mission means so much more to me.

McPHERSON
How so?

CLOUD
Old man Flemister was one of the state's largest slave owners. His initial wealth was amassed in the cotton, sugar and tobacco industries. When
(MORE)

82 CONTD

CLOUD (contd)
the Emancipation Proclamation came, he started Mission to keep the peace and abolitionists off his back. All his slaves stayed on as workers. They got a roof over their heads and food in their stomachs. He kept the land and the money. Stay with me now.

McPHERSON
I'm with you.

CLOUD
You see, they can't give us anything. They owe it to us. That's why I'm against this old Marcus-Garvey-Back-to-Africa-divest mess. We are owed. I want to collect.

McPherson nods.

CLOUD (contd)
Old man Flemister was also my great-great-great-grandfather.

McPHERSON
Well I'd be damned.

CLOUD
That's why this school means more to me, and nobody is going to jeopardize its existence.

On that note the President pours himself a stiff one.

83 EXT: SOJOURNER TRUTH HALL - NIGHT

Slice stands outside Sojourner Truth Hall. He looks up at Rachel's window on the second floor.

ANGLE - SLICE'S POV

The window shade is down but the lights are on.

CLOSE - SLICE

A smile comes to his face and he runs up the steps to the dorm.

84 INT: OFFICE - NIGHT

Slice walks into the office and CANDY, the RA (Resident Assistant) on duty, sits behind her desk.

CANDY
Hi, Slice.

SLICE
Sweet as candy. How are you with your pretty smile?

CANDY
Bored. I suppose you're here to see Rachel.

SLICE
(laughing)
Why do you say that? I only live to see your smile. That twinkle in ya eyes. That hole' in ya dimple.

CANDY
Slice, don't even try it. Anyway, you are in luck. She's in.

Candy presses the button on the intercom.

CANDY (contd)
Rachel Meadows, Rachel Meadows, you have a caller.

85 INT: RACHEL'S ROOM - NIGHT

Rachel, Doris and Lizzie are reading magazines.

CANDY (VO)
Rachel, you have a caller.

RACHEL
Slice?

LIZZIE
Ask and find out.

Rachel gives Doris a sad look. Doris gets up from the floor and goes to the intercom.

DORIS
Who's calling?

CANDY (VO)
Slice!

85 CONTD

Rachel doesn't respond.

DORIS
Are you going to make the man wait forever?

RACHEL
I'm not in.

86 INT: OFFICE - NIGHT

SLICE
Can you try again?

CANDY
(into intercom)
Rachel, if you're in, please come down to the lobby, Slice is here.

DORIS (VO)
Hi, Slice, this is Doris, Rachel is out. Do you want to leave a message?

Slice shakes his head.

CANDY
No message, Doris.

87 INT: RACHEL'S ROOM - NIGHT

Rachel turns out the lights.

DORIS
Girl, are you tripping?

LIZZIE
Serious changes.

88 EXT: SLJOURNER TRUTH HALL - NIGHT

SLICE
(yelling)
Yo, Rachel! Yo, Rachel! I know you're in there. C'mon, come down please.

Slice waits for an answer. There is none.

SLICE (contd)
Rachel!

88 CONTD

Slice's yelling has the women looking out their windows to see what the deal is.

SLICE (contd)
Rachel!

ANGLE - WINDOW

CECELIA
(imitating Slice)
Rachel! Rachel!

PAULA
That's right, beg for it, on your knees.

ANGLE - SLICE

He tries to ignore them.

SLICE
I'm sorry, Rachel.

ANGLE - WINDOW

TINA
Now you're sorry. What about before? It's gonna cost you this time.

This exchange has attracted a crowd in front of the dorm. Slice is being ridiculed by the hecklers, but he stands pat.

ANGLE - SLICE

SLICE
You can pledge, if that's what you want. I'm behind you. I'm behind you all the way.

ANGLE - WINDOW

PAULA
If I was Rachel, you'd be in the doghouse.

ANGLE - SLICE

SLICE
What a coincidence, with ya face you should be in a kennel. So be quiet!

88 CONTD

ANGLE - WINDOW

PAULA
Be quiet? Who's screaming at the top of their lungs in front of my window.

CECELIA
You look too pitiful.

ANGLE - SLICE

SLICE
Rachel, I wouldn't be here taking this abuse if I didn't care.

TINA (OS)
Don't believe a word. He's lying through his teeth.

ANGLE - WINDOW

PAULA
Girlfriend, he'll say anything to get back in.

ANGLE - SLICE

SLICE
Shut the fuck up.

Why did Slice say that? Now he's really in trouble, as he's bombarded by the women.

ANGLE - WINDOW

TINA
Don't get nasty ...

PAULA
He just wants one thing ...

CECELIA
They all do ...

DANA
The panties ...

PAULA
He's no different ...

TINA
That's right.

88 CONTD

CLOSE - SLICE

SLICE
Why don't you please be quiet! Rachel, I'm not gonna stand here and take this abuse forever. I need --

SPLASH!!!

Some of the girls have dumped a bucket of water on him from above. The girls and the crowd are in stitches. Slice is soaking wet. He smiles at the girls in the window.

ANGLE - WINDOW

The girls wave back.

ANGLE - SLICE

SLICE
Fuck it. You win, I'm leaving.

The girls applaud as Slice walks away. A defeated and wet man. Before he can get too far, Rachel, who has come down from her room, runs and catches up with him.

RACHEL
Slice.

Slice turns around and she begins to laugh. Slice looks like a wet fool.

RACHEL (contd)
You're soaked.

She is still laughing.

SLICE
You have a great bunch of friends. I apologize.

RACHEL
Slice, you have to stop being so judgemental.

SLICE
I don't have to do nuthin'.

RACHEL
You are too hard on folks, give us mere mortals a chance. Don't be so quick to judge.

88 CONTD

SLICE
I don't judge ... well, not exactly. There's right and wrong.

RACHEL
Right and wrong.

SLICE
Right.

Rachel closes his mouth.

RACHEL
Shhh!!! Let's get you in some dry clothes.

She takes Slice by the hand.

ANGLE - WINDOW

TINA
He'll act right now.

The girls have a final laugh and stick their heads back into their rooms.

89 EXT: CAMPUS - NIGHT

Slice and Rachel walk hand in hand. Every time he takes a step we can hear the squish-squish of his wet sneakers.

90 INT: SLICE'S ROOM - NIGHT

A sliver of light cuts into the dark room as Rachel and Slice enter. Slice closes the door and turns on his desk lamp.

RACHEL
Get out of those clothes before you catch pneumonia.

She goes to his closet and pulls out several towels while Slice peels off his wet clothes. A puddle has formed around his feet. Rachel walks towards him as he stands naked as a jaybird in the middle of the room. Slice tries to snatch the towels but Rachel holds on.

RACHEL (contd)
Be still.

She starts toweling him off without his cooperation.

90 CONTD

RACHEL (contd)
Be still, I said.

Slice relents and lets her dry his body. Rachel is doing this with great care as she works down from his shoulders. Periodically Slice flinches and giggles. When she starts to dry his privates, he covers up with both hands.

RACHEL (contd)
Don't get new on me.

Slice removes his hands. She finishes, goes to his drawers and throws Slice his pajamas. Slice hurriedly puts them on and pulls Rachel to the bed. She stops him as he covers her face with kisses.

RACHEL (contd)
(jokingly)
The sisters were right.

Slice backs off.

SLICE
No, no. I'm cool.

RACHEL
Good. Just hold me.

Slice puts a pleading look on his face, but it will take more than that, because Rachel isn't <u>even</u> about to budge, not tonight, buddy.

RACHEL (contd)
I just need to be held.

He does as asked.

SLICE
McPherson read me the riot act. If I don't chill, he's giving me da "boot."

CLOSE - SLICE AND RACHEL

They hold each other.

91 INT: McPHERSON'S BEDROOM - NIGHT

President McPherson and Odrie are in bed.

McPHERSON
I've been feeling my age.
I'm feeling old, old.

91 CONTD

Odrie kisses him.

McPHERSON (contd)
What would you say if we retired after this year?

ODRIE
Are we ready? With you as President and me head librarian I thought we'd be here forever.

McPHERSON
Honey, forever is a long time.

ODRIE
Being around these young people has kept me youthful.

McPHERSON
It seems they get younger every year while I'm getting older.

ODRIE
What is Cloud doing to you?

McPHERSON
It's him, divestment, every-thing. I don't want to expel Vaughn Dunlap.

ODRIE
Show me the strength you've demonstrated time and time again. Don't let Cloud bowl you over into early retirement.

DISSOLVE TO:

TITLE - SUNDAY

92 EXT: GAMMA HOUSE - NIGHT

The school bell rings from the chapel, it is 12:00 midnight. The Gamma Rays, fashionably attired in black leather, stand in front of the Gamma House. They become quiet as the Gammas emerge from the frat house. We hear a gong that is being beaten by Big Brother Chucky. The barechested, blindfolded Gammites follow him, each holding a silver torch in their hand with arm fully extended, a silver circle has been painted on their foreheads; they also sport metal spike wrist bands, belts, black leather pants and boots. When the entire line is out of the house, they stop in front of the Gammas. Julian comes out from the frat house holding the big torch. He glides to the head of the line and addresses them.

92 CONTS

JULIAN
When the gong calls the quest begins to the land of Gamma Phi Gamma. Keep your beacons from touching the ground or you shall perish ... May I have the source.

Big Brother General George Patton steps forward with a small lantern. Julian lights the big torch and holds it high above his head.

JULIAN (contd)
The eternal lantern, follow it and you shall be free.

Big Brother Chucky gets the gong and the Gammites take the first step. The Gamma Rays are on both sides to offer assistance and moral support.

ANGLE - FRAT HOUSES"

Members of the other fraternities stand outside their houses watching the procession go by.

ANGLE - ENTRANCE TO FRAT ROW

Julian walks through the gate at the entrance to Fraternity Row. The Gammites follow, taking one step at a time, answering the gong of Big Brother Chucky.

93 EXT: CAMPUS - NIGHT

The distance between Julian and the Gammites has lenghtened considerably. WE CAN JUST MAKE OUT the flame from Julian's big torch. Bit Brother Chucky, seeing this, picks up the beat. Now that the procession has left Frat Row and is out on the campus grounds, it has attracted quite a few spectators.

ANGLE - LINE

The faces of the Gammites are beginning to show strain. Although the torches are not that heavy, when held with arm fully extended for any length of time, they begin to weigh a ton.

CLOSE - HALF-PINT

Half-Pint is biting his lip. WE SEE his arm quivering from muscle spasms. As his arm is about to drop, Gamma Rays Jane and Dina hold it up.

93 CONTD

JANE
Half-Pint, just rest, we got it.

CUT TO:

94 INT: GAMMA HOUSE - NIGHT

The Gammites are on all fours. In front of each one is a doggie dish with a can of Alpo dog food.

BIG BROTHER GEN. PATTON
Eat.

The Gammites attack the Alpo as if it's a New York sirloin steak.

CUT TO:

94A ANGLE - LINE

Big Brother Chucky beats the gong and the Death March continues, Jane and Dina still support Half-Pint's arm until Big Brother Dr. Feelgood sees this and breaks it up.

BIG BROTHER DR. FEELGOOD
Ladies, let his arm go. They got to make it on their own.

Jane and Dina reluctantly turn his arm loose.

ANGLE - JULIAN

Julian turns around and sees how far behind the line is. He stops, giving them a chance to get closer.

CLOSE - BIG BROTHER X-RAY VISION

BIG BROTHER X-RAY VISION
Watch the eternal lantern, never let it out of your sight.

CUT TO:

95 INT: BATHROOM - NIGHT

The blindfolded Gammites are rushed into the bathroom and pushed to the toilet bowl.

JULIAN
Kneel.

95 CONTD

The Gammites kneel around the toilet bowl.

JULIAN (contd)
Put your hands in the bowl.

HIGH ANGLE - TOILET BOWL

JULIAN
What did I say?

The Gammites stick their hands in it. What they think is human feces is actually bananas.

JULIAN (contd)
Squish it. Squish it.

CUT TO:

96 EXT: CAMPUS - NIGHT

The line finally catches up with Julian only to have him walk away again. The Gammites are eager to follow but they wait for the gong. The Gammites cry out in pain.

ANGLE - LINE

KIM
Hit the gong.

VELDA
Chucky, we're ready.

VIVIAN
Chucky, let's go. Julian is getting a big lead.

BIG BROTHER LANCE
Gamma Rays, be quiet.

The Gammites are straining.

BIG BROTHER CHUCKY
I have to feel it to hit it and I don't feel it.

The Gammas laugh. Tasha picks up a stick, hits the gong and the Gammites move. The Gammas pull Deirdre away. The spectators applaud.

CUT TO:

97 INT: HALLWAY - NIGHT

The Gammas line both sides of the dark hallway. At the furthest end stand the Gammites. One by one, the Gammites run through the line. They cover their heads as the Big Brothers hit them, whack, beat the shit out of them. This is called going through the Gamma Mill.

98 EXT: CAMPUS - NIGHT

The line has once again caught up with Julian, who's about twenty yards ahead. All of the Gammites are near complete exhaustion.

ANGLE - LINE

Big Brothers Dr. Feelgood and Lance corner Slim.

BIG BROTHER DR. FEELGOOD
How are you making out, Slim?

SLIM
Fine, Big Brother Dr. Feelgood.

BIG BROTHER DR. FEELGOOD
Hmmm, that looks heavy.

BIG BROTHER LANCE
Why don't you do yourself a favor and put that torch down.

SLIM
No thank you.

Big Brothers X-Ray Vision and Gen. Patton start working on Half-Pint.

BIG BROTHER X-RAY VISION
Are you in pain?

HALF-PINT
I've never felt better, Big Brother X-Ray Vision.

BIG BROTHER GEN. PATTON
Half-Pint, isn't the pain leaving your arm and spreading over your entire body? There is still hope, if only you would drop the torch, we won't have to amputate.

BIG BROTHER X-RAY VISION
Lay your burden down.

HALF-PINT
Never.

98 CONTD

Big Brother Gen. Patton tries to wrestle the torch from Half-Pint who is holding on for dear life. All of the Gamma Rays surround him and pull him off Half-Pint.

JANE
You ain't no good.

VELDA
That's not fair. Leave Half-Pint alone.

The Gammas begin to taunt, punch and pull on the Gammites' arm, just fucking with them. The Gamma Rays once again come to their defense.

JANE
Don't listen. Don't listen.
We're almost there.
(she starts to sing)
Don't let nobody turn you 'round
turn you 'round, turn you 'round
Don't let nobody turn you 'round
keep on walkin', keep on talkin'
till you get to Gamma land.

The other Gamma Rays start to clap and sing also. It isn't long before they are joined by the spectators. The Gammas try to muzzle the girls, but it's no use, everybody is singing at the top of their lungs. This song which kept people going during slavery and the civil rights movement has the same effect on the Gammites. Despite the pain, they have found inspiration and strength. Big Brother Chucky gives in and hits the gong. The Death March marches.

99 EXT: FOUNTAIN CIRCLE - NIGHT

Julian stands by the fountain which is in the middle of campus. The Gammites have finally reached their goal. The crowd becomes solemn as the ritual of passage commences.

JULIAN
Will the Gammites form a circle around me.

The Gammites form the circle.

JULIAN (contd)
Lift your torches to the heavens.

The Gammites raise their torches. Julian lights each one. As he does this, Big Brother Lance removes their blindfolds.

99 CONTD

JULIAN (contd)
Congratulations, you have become the men you've strived to be. Welcome to the brotherhood.

GAMMITES
It's good to be home.

JULIAN
Brothers, the changing of the light.

Each Gamma holds a torch with one of the new Gammas.

GAMMAS
We of the eternal lantern guiding us through the misty mist and the dusty dust on the straight and narrow path. Righter of the wronged, protector of the weak, we who so proudly wear the black and silver, from the nipple to the bottle, Gamma Phi Gamma.

The new Gammas fall to the ground from fatigue. The Gamma Rays jump on top of them, huggin' and kissin' and the spectators cheer.

100 EXT: GYMNASIUM - NIGHT

A banner hangs above the gymnasium -- HOMECOMING SPLASH JAM. A mob is at the entrance trying to get in.

ANGLE - DOOR

At the door are Grady, Jordan, Booker T., Monroe and Edge. All are wearing trench coats. A person in front of them is arguing, which is holding up the line.

BOOKER T.
Yo, in or out, what's it gonna be?

STUDENT AT DOOR
I don't care what you say.

The student walks away, grumbling. The Fellas flash open their trench coats and the student looks them over and waves them on through.

101 ING: GYM - NIGHT

Grady, Jordan, Booker T., Monroe and Edge very majestically take off their trench coats. Each is wearing bikini trunks

101 CONTD

and sneakers. They begin to flex their oiled, well-defined muscles for the benefit of the ladies. All of them, you can tell, lift weights with the exception of Monroe (who's a skinny melink).

ANGLE - VICKY

Vicky, a six-foot stallion, glides by, all of the Fellas' mouths drop. They not only see Vicky, but a whole gym packed with Vickys geared in one- and two-piece bathing suits. They smack their lips and start to snake.

102 INT: STAGE - NIGHT

Buckwheat runs on stage and grabs the mike from the stand.

BUCKWHEAT
The Splash Jam, alright. We're gonna turn this mutha out.

ANGLE - JORDAN AND EDGE

JORDAN
Buckwheat, what's up with your hair?

EDGE
Take that man to a barber.

The students laugh.

CLOSE - BUCKWHEAT

BUCKWHEAT
My name's not Buckwheat ... Anyway, I'm gonna bring on the hottest go-go band in the land, that D.C. funk. Here to introduce the dance sensation across the nation -- DA BUTT. Put your hands together for EU!!! EU, y'all!!!

The live band kicks off a jam and the gym rocks.

ANGLE - STUDENTS

Students dancing up a storm.

103 INT: GAMMA HOUSE - DEN - NIGHT

The same song we heard in the gym is blasting from the stereo. The new Gammas give each other the "high five,"

103 CONTD

kiss the Gamma Rays and embrace their Big Brothers. Hands reach into an ice-filled garbage can for beer. Dina has a black plate in her hand filled with joints. She goes around the room like a good hostess offering the goods.

CLOSE - JULIAN

Julian raises his hand and gets everyone's attention. The music is turned down in the BG.

JULIAN
I'd like to propose a toast. Did everyone get the Gamma Ganja?

They cheer and hold up the joints ...

JULIAN (contd)
To our eight new brothers. G-men always and forever. Cheers.

... and takes a long, hard drag.

104 INT: GYM - NIGHT

Grady, Booker T., and Monroe are standing off to the side watching the people dance.

BOOKER T.
Anybody who doesn't get some tonight just doesn't want any.

GRADY
That's what I'm talking 'bout.

CLOSE - GRADY

Grady is checking out the scene when someone catches his eye. He winks.

ANGLE - GRADY'S POV

Grady is winking at Vicky. She looks away, then sneaks to see if he is still watching her.

CLOSE - GRADY

Grady raises his eyebrow and smiles.

GRADY
Later.

104 CONTD

ANGLE - GRADY AND VICKY

GRADY
Would you like to dance?

Vicky smiles and they go to the middle of the floor and dance.

ANGLE - BOOKER T.

Booker T. is dancing close to a girl and she too backs away.

ANGLE - GRADY

105 INT: GAMMA DEN - NIGHT

People are dancing (again to the same song we hear in the gym), drinking beer and smoking that Gamma Ganja. Yoda embraces Half-Pint, who then stumbles onto a sofa. Julian sits down beside him.

JULIAN
You did it.

HALF-PINT
I want to thank you for every-thing. I know I messed up a lot, you coulda X'd me more than once.

JULIAN
Bit Brother Half-Pint, you deserved it.

Jane comes by and pulls Julian up to dance; Half-Pint sits there enjoying it all.

106 INT: STAGE - NIGHT

The band finishes up the song and the students go wild. Buckwheat jumps on stage with mike in hand.

BUCKWHEAT
EU. EU. Hey! How is every-body feelin'?

STUDENTS
Alright.

BUCKWHEAT
I said, how is everybody feelin'?

106 CONTD

STUDENTS
(much louder)
Alright!!!

BUCKWHEAT
Yeah, that's what I like. Can we dim the lights some?

Nothing happens.

BUCKWHEAT (contd)
Yo, Joe, dim the lights.

The lights go dim and the students cheer.

BUCKWHEAT (contd)
Thank you, Joe ... We're gonna slow it down a bit for all the lovers in the house.

As soon as the first note is played, the men make a mad dash for the finest women.

ANGLE - MONROE

As Monroe is about to ask someone to dance, Doris muscles him; he is in her clutches.

ANGLE - JORDAN

He dances with two women at the same time.

ANGLE - BOOKER T. AND EDGE

Booker T. and Edge are slow-dancing with girls. Booker T. sees Doris engulfing Monroe and points it out to Edge. They both start laughing.

CLOSE - MONROE AND DORIS

Monroe shrugs his shoulders and continues to dance.

CLOSE - GRADY AND VICKY

Grady's and Vicky's bodies are intertwined. She rests her head on his shoulder and closes her eyes.

GRADY
I couldn't help but notice you in this bathing suit. You look really nice.

Vicky doesn't respond.

106 CONTD

GRADY (contd)
Do you go swimming often. I can't swim a lick and I'm a Pisces. Ain't that a trip? What's your sign?

No response.

GRADY (contd)
Don't tell me, let me guess. Virgo. No, that's not it. I'm getting Capricorn vibes from you.

No response.

Grady tries again.

GRADY (contd)
Your bathing suit is serious. May I inquire where you purchased it?

Vicky lifts her head ever so softly and looks in his eyes.

VICKY
Is your roommate in?

Grady practically falls to the floor.

107 INT: GAMMA DEN - NIGHT

Couples are dancing to the same slow jam we heard in the gym. The Gammas who are not dancing, watch, waiting to cut in on their brothers.

CLOSE - JULIAN AND JANE

Jane has her arms around Julian's neck as they dance.

JANE
It's been a long weekend.

JULIAN
Tired?

Jane nods her head, then looks at the new Gammas.

JANE
The new brothers look so happy. I remember when they were ready to quit. I kept telling them, the sun will shine.

108 INT: SLICE'S ROOM - NIGHT

Slice and Rachel are silhouettes against the window of his room as they slow dance also to the same song.

CLOSE - RACHEL

She stops dancing and looks at Slice, says nothing and puts her head back on his shoulder.

DISSOLVE TO:

109 EXT: GAMMA HOUSE - NIGHT

Julian and Jane stand on the steps of the house saying goodbyes to the Gammas and Gamma Rays.

110 INT: GAMMA HOUSE - DEN - NIGHT

The new Gammas are still here; they lie all over the den, high and drunk. Sir Nose gets up from the sofa and goes to the stereo.

SIR NOSE
This is 'pose to be a party, not a wake.

He puts on a record and starts dancing by himself.

ANGLE - JULIAN AND JANE

JANE
I think you deserve the credit. It was you who made them Gamma men.

JULIAN
I don't know about that.

JANE
It's you. And I got a present for you. It's back at the apartment.

JULIAN
Jane ...

JANE
I hope you like it. You earned ...

JULIAN
Jane ...

110 CONTD

JANE
Let's go back to my place.

JULIAN
Jane ...

JANE
Let's go back to my place.

JULIAN
(stern)
Will ya listen to me for once.
(he finally has her attention)
We are not going back to your apartment. You can keep your gift. We are not together anymore.

CLOSE - JANE

Jane looks as if somebody has just slit her throat.

JANE
What have I done? What have I done?

JULIAN
You want to know, Jane, you've done too much. I don't know why I waited this long. But before I go, I want you to do something.

Jane answers through her tears.

JANE
I'll do it. I'm sorry, I'm sorry.

ANGLE - JULIAN AND JANE

They both walk into the den. Jane tries to get her face together. It doesn't work; everyone can tell she's been crying.

JULIAN
Brothers, listen up.

The music is turned down.

JULIAN (contd)
Tonight is Half-Pint's night.

110 CONTD

CLOSE - HALF-PINT

Half-Pint (very unsteady) rises out of his seat to stand next to Julian.

ANGLE - DEN

JULIAN
I told your cousin I would take care of you and that's what I'm goin' to do.

HALF-PINT
Big Brother Almighty, what are you talking about?

JULIAN
Julian. Julian. Tonight I'm giving you a gift, from me to you.

He takes Jane by the hand and leads her to the "bone room" of the frat house.

HALF-PINT
I can't.

JULIAN
What do you mean? I know, we all know, you're still a virgin. Go.

The Gammas begin chanting.

GAMMAS
Go! Go! Go!

Half-Pint has no choice and neither does Jane. This is her last act she can do to prove, to demonstrate her undying love for him. Before she follows Half-Pint she whispers something into the ear of Julian. What she whispers we will never know.

HALF-PINT
You're sure it's alright with Jane?

JULIAN
Stop stalling.

SLIM DADDY
If you don't hurry up, I'll gladly fill in for you.

110 CONTD

The Gammas are working themselves up to a frenzy, they pound Half-Pint on the back and continue to chant. A more self-assured Half-Pint hitches up his pants. Before he goes into the room, Julian gives him final instructions.

JULIAN
Half-Pint, wear her out like a natural Gamma man.

Half-Pint follows Jane in.

111 INT: FRAT HOUSE - BONE ROOM - NIGHT

Half-Pint is standing by the door, Jane is crying quietly in the bed. She sits with her head resting on her knees.

HALF-PINT
Jane, we don't have to.

JANE
Shut up and undress.

112 EXT: CAMPUS - NIGHT

Grady is walking with his arms around Vicky.

VICKY
Are you sure your roommate isn't in? Because I need my privacy.

GRADY
I got the room to myself.

He looks skyward and sends a prayer to the heavens.

113 INT: GAMMA DEN - NIGHT

Doo-Doo Breath, Double Rubber, Yoda, Mussolini, Mustafa, Sir Nose and Slim Daddy sit outside the bone room. Their eyes are fixed on the door, trying to imagine what is going on behind it. OS we hear some sounds, maybe moans coming from the bedroom.

MUSSOLINI
Did you hear that?

DOO-DOO BREATH
I didn't near nuthin'.

We hear the same sound again, this time more distinctly.

113 CONTD

MUSSOLINI
There it is again. The kid must be doing OK.

114 INT: BROWNER DORM HALL - NIGHT

Jordan, Monroe, Booker T. and Edge are sitting in the hall just talking when Grady and Vicky approach. Their mouths are open, speechless. "How did Grady pull someone like Vicky?" Grady is proud as a peacock, he knowingly smiles at his compadres.

GRADY
How are you gentlemen this fine night?

Their mouths are still open. Grady puts the keys in the door.

GRADY (contd)
Have a restful sleep.

115 INT: SLICE'S ROOM - NIGHT

They both enter the dark, silent room, nobody must be here. Grady puts his massive arms around Vicky and begins to kiss her. OS we hear a noise. Vicky pulls her lips away.

VICKY
Your roommate is here. We are not alone.

GRADY
Yes we are.

VICKY
Then turn on the lights.

He hesitates, then flicks on his desk lamp and WE SEE Slice and Rachel holding each other, fast asleep. Grady turns out the light.

GRADY
I'm sorry. If we're quiet they won't even know. I won't make a sound. I'm a silent lover.

VICKY
No deal. Call me when you get it together.

Vicky leaves and Grady follows her, but forgetting the Fellas are in the hallway.

116 INT: BROWNER HALL DORM - NIGHT

Vicky storms past the Fellas, whose mouths are still open.

GRADY
I'll call in the morning.

Oops, he sees his boys.

GRADY (contd)
Thanks for walking me back to my room, I appreciate it.

BOOKER T.
That was quick.

JORDAN
She left in a huff.

BOOKER T.
I've heard of premature, but shit.

EDGE
That's right, Goddamnit.

GRADY
Fuck all y'all.

The Fellas scream with laughter. Grady slams the door.

117 INT: GAMMA DEN - NIGHT

The Gammas are still outside the bone room door. Unlike before, now they are pacing, fidgeting, hyper.

MUSSOLINI
What's taking him?

SLIM DADDY
Damn, how long has he been in there?

YODA
I'm going in there. She might have killed the boy.

As Yoda gets up and turns the doorknob, Half-Pint is there staring him in the face. His smile is wide as a mile. Jane follows behind him as they walk out of the room. The Gammas surround Half-Pint and start to chant:

GAMMAS
Half-Pint! Half-Pint! Half-Pint!

117 CONTD

He is completely embarrassed.

DOUBLE RUBBER
How was it?

MUSTAFA
Was it like you had imagined?

DOO-DOO BREATH
Or dreamed about?

SIR NOSE
Speech! Speech!

Jane stands behind Half-Pint.

HALF-PINT
C'mon, guys, leave me alone. That's enough. I'm gonna walk Jane to her car.

The Gammas continue to applaud him and he takes Jane by the hand and forges through his brothers.

HALF-PINT (contd)
I enjoyed myself.

He looks at Jane. She looks like a wreck, the tears have streaked her makeup. This is a woman who has lost all of her self-worth. Half-Pint tries to kiss her cheek, but she pulls away.

JANE
Don't flatter yourself, Half-Pint. It wasn't you.

Half-Pint looks at her. Jane pushes her way through the Gammites, who start to chant "Half-Pint, Half-Pint" again.

118A EXT: CAMPUS - NIGHT

HALF-PINT runs through the campus.

119 INT: BROWNER DORM HALL - NIGHT

Half-Pint runs down the hall at full speed.

ANGLE - SLICE'S DOOR

Half-Pint is beating the door down.

119 CONTD

HALF-PINT
Slice! Slice!

He continues to beat on the door, finally it's opened by a sleepy, grumpy, irritated Grady.

GRADY
Are you out of your fucking mind?

HALF-PINT
I have to see my cousin.

GRADY
It's motherfucking five o'clock in the motherfucking morning.

HALF-PINT
Get Slice.

GRADY
He's sleeping. I'm sleeping.

HALF-PINT
Wake him up then.

Grady slams the door in his face.

Half-Pint beats on the door again. This time the door is opened by a sleepy Slice.

HALF-PINT (contd)
Let me in.

SLICE
Naw, Rachel's sleeping. What do you want?

HALF-PINT
I'm over, I'm over. I'm a Gamma man, Gamma man, I told ya, I told ya.

SLICE
Congratulations, but couldn't this wait until morning?

HALF-PINT
(yelling)
G-Phi-G. G-Phi-G.

Slice is happy for him, he's never seen him act this way before, so animated, he's usually quiet as a mouse.

119 CONTD

HALF-PINT (contd)
It takes a real man to be a Gamma man because only a Gamma man is a real man.

SLICE
Calm down, calm down. You wanna wake the whole dorm?

HALF-PINT
And guess what?

SLICE
What?

HALF-PINT
I ain't no virgin no mo'.

This is hard for Slice to believe.

SLICE
Whoa, hold on a minute. And when did this miracle occur?

HALF-PINT
Tonight. Tonight's my night. And you'll never guess who?

Slice doesn't have time to answer.

HALF-PINT
Fine-ass Jane.

SLICE
Jane Toussaint!

HALF-PINT
Jane Toussaint!

SLICE
Julian's girl?

HALF-PINT
Yeah, Big Brother Almighty's girl. He set it up. The shit was good. He hooked it up.

CLOSE - SLICE

All the joy Slice had felt for Half-Pint has quickly disappeared; it's been replaced by disgust.

119 CONTD

SLICE
Jane Toussaint.

HALF-PINT
Yo, I fucked her good.

ANGLE - SLICE AND HALF-PINT

Slice picks his little cousin up by the neck.

SLICE
What the fuck is wrong with you? What the fuck is wrong with you? You've done it, just like the rest.

He puts him down.

HALF-PINT
I fucked her good.

SLIM
Get out of here.

HALF-PINT
That's right, I'm a Gamma man. A Goddamn Gamma man. It takes a real man to be a Gamma man because only a Gamma man is a real man.

ANGLE - HALLWAY

Half-Pint flies down the hall.

120 INT: SLICE'S ROOM - NIGHT

Slice is putting on his clothes when Rachel wakes up.

RACHEL
Where are you going?

SLICE
Out.

RACHEL
Wait for me.

Slice leaves in a flash.

RACHEL
Grady, Grady, let's go, get up.

121 EXT: CAMPUS - DAWN

Slice is running through the campus. The early morning light is making its first appearance.

CLOSE - SLICE

Slice runs directly INTO THE CAMERA, directly into a CLOSE UP and screams.

SLICE
Wake up!

CUT TO:

CLOSE - SLICE - DIFFERENT LOCATION

He yells.

SLICE
Wake up!

CUT TO:

122 MONTAGE FINALE

This MONTAGE will be surrealistic, unlike the rest of the film. The way it will be staged and SHOT will be dream-like. First WE CUT TO various dorm rooms across the campus. These rooms will be of the Gammas, Jigs, and Wanna Bees. All jump out of the bed like they heard Slice's anguished cry of "Wake up."

CUT TO:

INT: JORDAN'S ROOM - DAWN

Slice grabs the sleeping Jordan.

SLICE
Wake up!

CUT TO:

INT: BOOKER T.'S ROOM - DAWN

Slice grabs the sleeping Booker T.

SLICE
Wake up!

CUT TO:

123 INT: GAMMA HOUSE - DAWN

Julian bolts up from his slumber, he's in bed with Gamma Ray, Dina.

124 EXT: ADMINISTRATION BUILDING

The entire student body has assembled in front of the Administration Building. No one says a word, not a peep. Slice stands on the steps, overlooking the mass of people. WE CATCH GLIMPSES of everyone -- Rachel, Jane, Half-Pint, the Fellas, the Gammas, Gamma Rays. Slice is joined by President McPherson and Odrie. Slice looks out once again at the students and sees Julian.

ANGLE - JULIAN

Julian walks through the unified body, not different factions of Black people determined by class or color, hair texture, accent, education or physical features, but one unified people.

CLOSE - SLICE AND JULIAN

Julian walks right up to Slice's face, I mean right up into it. Neither is backing down, blinking an eyelid.

CLOSE - SLICE

Slice turns slowly away from Julian and faces the CAMERA, faces us, the audience.

SLICE
Please wake up.

CUT TO BLACK.

END

EPILOGUE

125 INT: GYM - NIGHT

The gym is packed and the director, Spike Lee introduces all the principal players. This is done like a player introduction to a big game. It will be also done with an up-tempo song played by the Marching Band. The student body dances and sings, it's a joyous celebration.

ROLL CREDITS.